

**AN ANALYSIS OF APOLOGY AS A POLITENESS STRATEGY EXPRESSED  
BY THE CHARACTERS IN THE FILM ENTITLED  
“ CHASING LIBERTY ”  
(A Socio-Pragmatics Approach)**



**THESIS**

Submitted as a Partial Fulfillment of the Requirement  
for Sarjana Degree at English Department  
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Sebelas Maret University

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SURAKARTA  
2009**

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## **PRONOUNCEMENT**

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Stated whole-heartedly that the thesis entitled An Analysis of Apology as a Politeness Strategy Expressed by the Characters in the film entitled “Chasing Liberty” is originally made by the researcher. It is not a plagiarism nor made by others. The things related to other people’s works are written in quotation and included in the bibliography.

If it is later discovered and proven that this pronouncement is prevaricating, the researcher is ready to take any consequences from English Department of Sebelas Maret University, including the withdrawal of the Degree.

Surakarta, July 2009

Ruth Soesilowati

## **MOTTOS**

**Anything is possible for someone who has faith**

**( CEV, Mark 9:23b )**

**He has made everything beautiful in its time. He has also set eternity in  
the hearts of men; yet they cannot fathom what God has done  
from beginning to end**

**( NIV, Ecclesiastes 3:11 )**

## **DEDICATION**

**This thesis is dedicated for:**

**My Savior, Jesus Christ**

**My beloved father and mother**

**and**

**My beloved brother**

## ACKNOWLEDGMENT

All praise and honor for my Father in heaven, Jesus Christ, for His everlasting love and mercy so that I can finish this thesis.

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I realize that this thesis has not perfect yet. Hence, I will accept any suggestion and constructive criticism for this thesis. I do hope that this thesis can give benefit for those who read it.

Surakarta,      July 2009

Ruth Soesilowati



## TABLE OF CONTENTS

TITLE .....	i
THE APPROVAL OF THE CONSULTANT.....	ii
THE APPROVAL OF THE BOARD OF EXAMINERS.....	iii
PRONOUNCEMENT.....	iv
MOTTOS.....	v
DEDICATION.....	vi
ACKNOWLEDGMENT.....	vii
TABLE OF CONTENTS.....	ix
ABSTRACT.....	xii

### CHAPTER I: INTRODUCTION

A. Research Background .....	1
B. Problem Limitation .....	8
C. Problem Statements .....	8
D. Research Objectives .....	9
E. Research Benefits.....	9
F. Research Methodology.....	10
G. Thesis Organization.....	10

### CHAPTER II: LITERATURE REVIEW

A. Sociolinguistics.....	12
1. The Definition of Sociolinguistics.....	12

2. The Scope of Sociolinguistics.....	13
3. The Dimension of Sociolinguistics.....	14
B. Ethnography of Communication.....	18
1. The Definition of Ethnography of Communication.....	18
2. Fundamental Notion in Ethnography of Communication.....	18
C. Pragmatics .....	25
D. Socio-pragmatics.....	26
E. Speech Act.....	27
1. The Definition of Speech Act.....	27
2. Speech Act Classification.....	30
3. Direct and Indirect Speech Act.....	32
F. Politeness.....	35
G. Address Form.....	38
H. Kinesics .....	39
I. Apologies.....	42
1. The Definitions of Apologies.....	42
2. Kinds of Offences.....	43
3. The Apology Strategies.....	44
J. Film Theory .....	52
K. Related Study .....	53
L. Synopsis of the Film.....	54

### **CHAPTER III: RESEARCH METHODOLOGY**

A. Type of Research.....	56
B. Data and Source of Data.....	56
C. Sample and Sampling Technique.....	57
D. Instruments of the Research.....	58
E. Technique of Collecting Data.....	58
F. Technique of Data Coding .....	59
G. Technique of Analyzing Data.....	60

### **CHAPTER IV: ANALYSIS**

A. Introduction to Data Analysis.....	62
B. Data Analysis.....	63
C. Discussion.....	106

### **CHAPTER V: CONCLUSION AND SUGGESTION**

A. Conclusion .....	115
B. Suggestion .....	120

### **BIBLIOGRAPHY**

### **APPENDICES**

## ABSTRACT

**Ruth Soesilowati. C 1305533. 2009. An Analysis of Apology as a Politeness Strategy Expressed by the Characters in the film entitled “Chasing Liberty” (A Socio-Pragmatics Approach). Thesis: English Department, Faculty of Letters and Fine Arts, Sebelas Maret University Surakarta.**

The writer chooses this title because she is interested in analyzing apology as a politeness strategy conveyed by the speakers following an offence they have done toward the addressee. The writer chooses “Chasing Liberty” film as the source of data because she finds out that there are many apology expressed differently by the characters.

This research was conducted to classify the kinds of offences that motivate the characters in the film “Chasing Liberty” to deliver their apology, to describe the way the characters express their apology, and to explain the reasons of why the characters employ such way to express their apology as politeness strategy.

This research applied a socio-pragmatics approach since it deals with various social factors and their mutual interaction with languages, and it emphasizes on the relation between language meaning and context. Its scope of analysis is apology speech act.

It is a descriptive qualitative research. It is a descriptive qualitative research since the data are in the form of sentences containing apology expressed by the characters in the film “Chasing Liberty”, and the researcher uses the technique of collecting the data, analyzing them, and drawing the conclusion in conducting this research.

This research uses Trosborg’s apology strategies, Holmes’ social dimensions of communication and kinds of offences finding, Hymes’ ethnography of communication with SPEAKING formula, and also Brown and Levinson’s theories of politeness as guiding theories.

The result of this research are as follows:

The kinds of offenses that motivate the characters in the film “Chasing Liberty” to deliver their apologies are infringement on space, infringement on talk, infringement on time, infringement on possession, social behavior offence, and instance of inconvenience.

The characters in the film “Chasing Liberty” express their apologies with the simple and complex form of apology strategies. A simple form of apology strategy is the employing of one apology strategy, while a complex form of apology strategy is the employing of more than one apology strategy in apologizing. In apologizing, the characters employ direct and indirect form of apology strategies. The characters deliver their apologies in high tone and low tone. They also show non-verbal expressions in apologizing

The employing of a simple or a complex form of apology strategy is influenced by the degree of severity of the offence and the response given by the addressee. The higher degree of severity of the offence and the more negative response given by the addressee, the more complex form of apology strategy will be applied by the speaker in apologizing. The employing of apology strategy in apologizing is influenced by the social distance, the formality of the situation, and the social status of the participants. The more formal situation and the more distant relationship will make the speaker have to be more careful in applying the apology strategy. The employing of the intonation shows the way the speakers consider their offending act toward the addressee. The non-verbal expressions are applied by the characters to calm down the hearer, and to strengthen their verbal apology expressions.

## **CHAPTER 1**

### **INTRODUCTION**

#### **A. Research Background**

Everyone does various activities everyday. One of them is to communicate. They communicate to build a good relationship with others. Vallence and McWilliam (in Dimmick, 1995:21) state that communication is the foundation of all interpersonal relationships: through communication we reach some understanding of each other, learn to like, influence and trust each other, start and end relationships, and learn about ourselves and how others see us. The way people communicate really influences their relationships with others.

Communication will not run well without any media. One of communication means is language. Language is the most reliable means in communicating. Michael Clyne (1991:3) explains that language is the most important medium of human communication. He also defines that language is an instrument to show an action. For example, language is sufficient for acts such as complaints, promises, and threats to be performed (1991:4). Language is very important to express what people feel and what people think.

When someone communicates with another person, he can measure the success of his communication from the response he gets. The communication is successful, when the speaker is aware of what he is doing with language and the

hearer is able to recognize the intended meaning. Actually when someone says something to another person, he not only performs certain purpose but also performs the act. That is the realization of certain social communication called speech act.

Mey (1993:110) states that speech act is “words that do things”. In other words, act in speech act theory refers to the action that is performed in making utterances. The different kinds of speech acts are applied to the speaker’s communicative intention in producing utterance.

Yule (1996b:53-54) classifies speech act into five types of general functions namely, declarations ( those kinds of speech acts that change the world via their utterance), representatives ( those kinds of speech acts that state what the speaker believes to be the case or not), expressives ( those kinds of speech acts that state what the speaker feels), directives ( those kinds of speech acts that speakers use to get someone else to do something), and commissives ( those kinds of speech acts that speakers use to commit themselves to some future actions).

In connection with speech act, this research will analyze apology which belongs to expressive illocutionary act. The speech act of apology is also known as the act of apologizing. The purpose of speech act of apology is to maintain good relationship between participants. Olsthain and Cohen (in Wolfson and Judd, 1983:20) state that the act of apologizing is called for when there is some behavior which has violated social norms. People need to apologize to express their regret for the past deed.

In apologizing, people need to apply certain strategies of apology. Different degree of severity in action or different circumstances related to the behavior may cause the different strategy of apology. People may apologize with a simple or a complex strategy. They also ask for apology directly or indirectly. Sometimes they repeat the expression of apology in different ways.

The speaker normally expects that the hearer will understand what his intention in saying something. Sometimes, the speaker can say something which has the deeper meaning than the words he

utters. However, to gain the meaning of the message in communication, one should consider the context. Hence, the participants of communication need to consider the context in which a certain speech act is delivered. A speech act can occur in various social contexts.

Holmes (1992:1) defines that the way people talk is influenced by the social context in which they are talking, and to whom they are speaking. The same message may be expressed very differently to different people. We use different styles in different social contexts.

Moreover, Holmes (1992:11-12) also defines that certain social factors have been relevant in accounting for the particular variety used. They are the participants ( who is talking to whom ), the setting or the social contexts of the interactions ( where are they speaking ), the topic (what is being talked about ), and the function ( why are they speaking ). It is useful to take account of four different dimensions of analysis which relate to those factors. They are: a social distance scale that concerns with the participant relationships, a status scale which concerns with participant relationship, a formality scale relating to the setting or the type of interaction, and two functional scales relating to the purposes or the topic of interaction.

In communicating, the speakers are expected to adjust the words they use with the situation where they speak. Holmes states that a polite person makes others feel comfortable (1992:296).

Politeness is very important to show that the speaker cares about others' feeling. Politeness is the expression of the speakers' intention to mitigate face threats carried by certain face threatening acts toward another (Mills, 2003:6). Politeness, in an interaction, can be defined as the means employed to show awareness of another person's face.

Face is further broken down into two different categories. They are positive face and negative face. A person's positive face is the need to be accepted, even liked, by others, to be treated as a member of the same group, and to know that his wants are shared by others. Positive politeness is a face saving act

which is used to show solidarity, emphasize that both speakers want the same thing, and that they have a common goal. A person's negative face is the need to be independent, to have a freedom, and not to be imposed by others. Negative politeness is a face saving act which is used to show deference, emphasize the importance of the other's time or concerns, and even include apology for the imposition or interruption (Yule, 1996b: 61-62).

Based on the definition of politeness above, the apology is a politeness strategy which has the effect of paying attention to the addressee's negative face (Coates and Cameron, 1988:30). Holmes (in Sbisa's paper) considers apology as a speech act directed to the addressee's face needs and intended to remedy an offense for which the speaker takes responsibility, and thus to restore equilibrium between speaker and addressee. (<http://www2.units.it/~dipfilo/sbisa/scuspap.html>)

Related to the explanation above, it is interesting to analyze the act of apology in the film entitled "Chasing Liberty". There are various apology expressions in the film which are conveyed in different forms by the characters, within different background, situation, topic, and setting. The apology expressions following an offence in this film, then, can be analyzed in relation to politeness strategy. The following is an example of the act of apology.

The conversation takes place in the dining room. Anna Foster is having breakfast with her parents, Mr. and Mrs. Foster. They are talking about Anna and Grant Hillman's date which has failed because of her father's secret agents who guard her secretly. Those secret agents have damaged her first date for arresting some boys who are finally known as Grant's friends who want to take their picture as a surprise. When they will take a camera out from their jacket, those secret agents arrest them because they think that they will take a gun out. This occasion has damaged her date, and she becomes very annoyed with her father. When she has a meal with her parents, she is only stirring her meal up to show her annoyance to her father.



Mr. James Foster : “ **I know that dating is a little more difficult for you.**”

Anna Foster : “ Try impossible.”

Mr. James Foster : “**And you know that the extra security is necessary.**”

Mrs. Foster : “They ruined her date. She really likes this boy.”

Mr. James Foster : “**Sweetie, I am just trying to protect you.**”

Anna Foster : “Dad, I am not that 18 -year-old girl who would only dance with you at your inaugural ball.”

Mr. James Foster : “**You are right.**”

Anna Foster : “Dad. You can make it up to me when we are in Prague.”

Mr. James Foster : “We will see.”

Mr. James Foster has created an offending act toward Anna by messing her first date. He feels guilty for hurting his daughter’s heart, although what he has done is actually for her own goodness. He says his apology to Anna because his deed has made Anna feel uncomfortable. The instance of inconvenience motivates him to perform an apology.

He tries to apologize to Anna by employing a complex form of apology expression. His attempt to redress his committed act toward Anna is by giving an *explanation*. He gives the *explanation* “**I know that dating is a little more difficult for you**” and “**And you know that the extra security is necessary**”, in a low tone but in a serious manner to show his deep regret for having damaged her date. But, Anna responds his explanation negatively. She protests his act toward her by saying that he is overprotective to her. Seeing her negative response, Mr. James Foster utters his apology again. He uses a *minimizing the degree of the offence strategy* “**I am just trying to protect you**”. He employs this strategy to lessen the degree of the offence he has done toward Anna. He says it in a low tone and a soft voice to show that he is not a rude father. He also precedes his apology by addressing his daughter “*sweetie*” to show his great love to her that the act he has done is just to protect her, especially as a president’s daughter. He does not really intend to hurt her heart. Anna responds his next apology expression by explaining that she is 18 years old now. She is not a teenager anymore, so she wants her father not to overprotective to her. Hearing her explanation, Mr. James Foster utters his last apology

strategy to apologize. He employs an *explicit acceptance of the blame*, “**You are right**”. He says it in a low tone. The way he says his apology shows that he really regrets his act toward Anna. He uses negative politeness in apologizing as the apology expressions signal the speaker’s awareness of having impinged on the hearer’s negative face.

The setting of the conversation is informal. They have an intimate relationship. Mr. James Foster is superior as Anna’s father, however, they are families. It makes the conversation go on good atmosphere. The purpose of the apologies delivered by Mr. James Foster is to make their relationship close again, especially as a harmonious family.

At first, Anna responds her father’s apology negatively. When her father delivers his *explanation*, she just keeps silent. After her father tells everything related to her boyfriend’s life, she gets angry and she utters her response in a high tone. She thinks that her father has interfered her life too far. She only wants to get a little freedom from him like the other girls. Yet, after he father calls her “*sweetie*” and employs a *minimizing* strategy of apology “**I am just trying to protect you**” in a soft tone but a serious manner, and he agrees to give her a little freedom, she is not as angry as the previous one. After her father utters his *explicit acceptance of the blame* “**You are right**”, Anna is not angry with him anymore . It is known from her request to her father to give her a freedom when they are in Prague. The spoiled voice she applies to say her request shows that she finally responds her father’s apology positively and she has forgiven him.

The speech act of apology is a part of pragmatics study. It belongs to expressive speech act. Yet, it cannot be separated from sociolinguistics study, as the way people apologize relates to the social status and social distance, and its goal is to maintain harmony between the speaker and the hearer. Hence, this research is used socio-pragmatic approach. Considering the phenomenon above, the researcher is interested in analyzing the expressions of apologies following an offence relating to politeness

strategies in the film “Chasing Liberty”.

Thus, the researcher is challenged to conduct a research entitled:

AN ANALYSIS OF APOLOGY AS A POLITENESS STRATEGY EXPRESSED BY THE CHARACTERS IN THE FILM ENTITLED “CHASING LIBERTY”.

### **B. Problem Limitation**

Apology can be divided into several kinds, namely apology as sympathy, apology as strategic disarmers, and apology as remedial act. This research limits the discussion only on apology as remedial act which focuses on apology expression following an offense. The data are taken from the apology expressions following an offence expressed by the characters in the film entitled “Chasing Liberty”.

### **C. Problem Statements**

1. What are the kinds of offenses that motivate the characters to deliver their apologies in the film entitled “Chasing Liberty”?
2. How do the characters express their apologies in the film entitled “Chasing Liberty”?
3. Why do the characters employ such ways to express their apologies as politeness strategy in the film entitled “Chasing Liberty”?

### **D. Research Objectives**

This research mainly intends:

1. To find out the kinds of offenses that motivate the characters to deliver their apologies in the film entitled “Chasing Liberty”.
2. To reveal how the characters express their apologies in the film entitled “Chasing Liberty”.

3. To find out why the characters employ such ways to express their apologies as politeness strategy in the film entitled “Chasing Liberty”.

## **H. Research Benefits**

Through this research, the researcher tries to contribute the benefits of this research as follows:

1. The readers of this research may get more understanding about apologies dealing with politeness strategy in the field of socio-pragmatics.
2. English Department students who study about speech act. This research tries to help them to get further understanding in the study of expressive speech act, especially apologies.
3. The other researchers can use the result of this research as an additional reference for their research relating to the study of apologies.

## **I. Research Methodology**

This research is a descriptive qualitative research. It takes some steps, those are: collecting the data, classifying them, analyzing them, then drawing the conclusion from the data analysis.

This research applies a total sampling technique to obtain the data needed. It is because this research takes all the data containing apology following an offence expressed by the characters in the film entitled “Chasing Liberty” as samples. The methodology of this research is explained in chapter III.

## **J. Thesis Organization**

This thesis is divided into five chapters, and each chapter consists of further division. The outline of this research is arranged systematically as follows:

CHAPTER I. INTRODUCTION, consists of Research Background, Problem Limitation, Problem Statements, Research Objectives, Research Benefits, research Methodology, and Thesis Organization.

CHAPTER II. LITERATURE REVIEW, consists of Sociolinguistics, Ethnography of Communication, Pragmatics, Socio-pragmatics, Speech Act, Politeness, Address Form, Kinesics, Apologies, Film Theory, Related Study, and Synopsis of the Film.

CHAPTER III. RESEARCH METHODOLOGY consists of Type of Research, Data and Source of Data, Sample and Sampling Technique, Instruments of the Research, Technique of Collecting Data, Technique of Data Coding, and Technique of Analyzing Data.

CHAPTER IV. ANALYSIS consists of Introduction to Data Analysis, Data Analysis, and Discussion.

CHAPTER V. CONCLUSION AND SUGGESTION

BIBLIOGRAPHY

APPENDICES

## **CHAPTER II**

### **LITERATURE REVIEW**

Some theories are needed as a basic requirement to solve the problem statements of the research. Here, the researcher often quotes many sociolinguists' arguments to keep its originality. The theories discussed in this chapter are sociolinguistics, ethnography of communication, pragmatics, socio-pragmatics, speech act, politeness, address form, kinesics, apologies, film theory, related study, and synopsis of the film.

#### **A. Sociolinguistics**

##### **1. The Definition of Sociolinguistics**

There are some different opinions about the definition of sociolinguistics according to several linguists. Sociolinguistics concentrates its study upon the societally patterned variation in language usage (Chaklader, 1990:1). Hudson defines Sociolinguistics as the study of language in relation to society (1996:4). Hymes in Chaklader (1990:2) refers the term Sociolinguistics to the correlations between languages and societies, and between particular linguistic and social phenomena. Moreover, Trudgill in Chaklader (1990:2) states that Sociolinguistics

is a part of linguistics which is concerned with language as a social and cultural phenomenon. Sociolinguistics deals with various social factors and their mutual interaction with languages. Its main concern is the language problem in relation to society or the social problem arising out of language use (Chaklader, 1990:1).

From the definitions above, it is known that Sociolinguistics is a branch of linguistics which concerns with the social function of language in relation to speech community in social interaction.

## **2. The Scope of Sociolinguistics**

Sociolinguistics covers two main areas, namely macrosociolinguistics and macrosociolinguistics.

### **2.1. Macrosociolinguistics**

According to Trudgill (1992:51), the term macrosociolinguistics refers to sociolinguistics areas involving the study of relatively large groups of speakers. It covers secular linguistics and the sociology of language. Secular linguistics is also known as quantitative sociolinguistics or correlation sociolinguistics. It works on the assumption that linguistics hypotheses and theories should be based on observations and analyses of vernacular varieties as these are used by ordinary speakers in everyday social contexts (Trudgill, 1992:65)

In macrosociolinguistics, we treat language (and a specific language) alongside other human cultural phenomena (Spolsky, 1998:6). It means that macrosociolinguistics focuses on the society rather than the individuals.

### **2.2. Microsociolinguistics**

Microsociolinguistics is a term used to cover a study of face to face interaction, discourse analysis, conversation analysis, and other areas of sociolinguistics involving the study of relatively small groups of speakers (Trudgill, 1992:52). It means that microsociolinguistics focuses on the individuals rather than the society.

### 3. The Dimension of Sociolinguistics

In every process of communication, where there should be linguistics choice which relates to social factors of communication, whether in spoken or written, the variety of the linguistics choices would reflect social dimensions of communication. These dimensions, as the opposite, may influence the linguistics choices of the participants.

Holmes (1992:12) argues that there are four different dimensions reflected during the communication. They are a social distance scale concerned with participant relationships, a status scale concerned with participant relationships, a formality scale relating to the setting or type of interaction, and two functional scales relating to the purposes or topic of interaction.

#### 3.1. Social Distance Scale

It accounts for patterns of linguistic interaction. How well the participants know each other is one of the most important factors affecting the pattern of communication.

Holmes (1992:377-378) says that language of solidarity is in-group language. It identifies certain group differences, existences or solidarity among the group members.

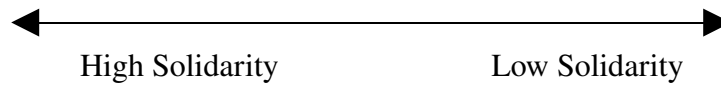
There are certain norms of language used to determine the language choice. In most cultures, intimate participants tend to use positive politeness strategies. While those who are socially distant tend to use

negativ

Intimate

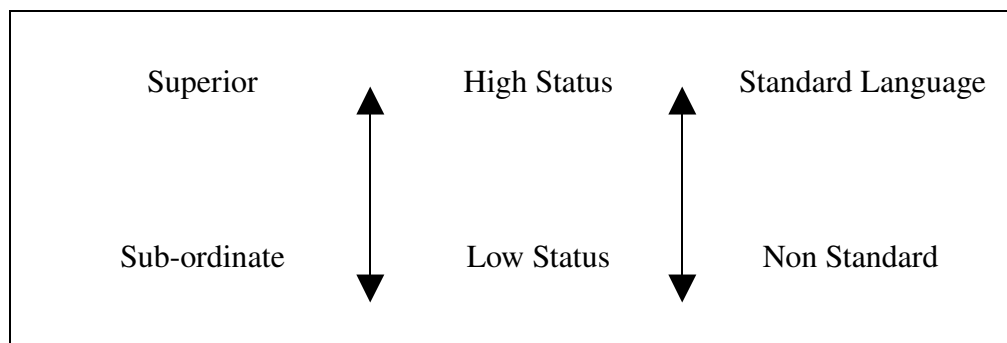
Distant





### 3.2. Status Scale

This dimension accounts for a variety of linguistic differences in the way people speak. People speak in a way which signals their social status in a community. The status of the speaker and the addressee can be known from the words used by the speaker. It can be concluded that this scale points to the relevance of relative status in some linguistic choices. For example, a superior is less polite when he orders his subordinate. It is because of their different status. The way a speaker chooses words can show whether he sees the person addressed as a superior, a subordinate or an equal (Holmes, 1992:378).



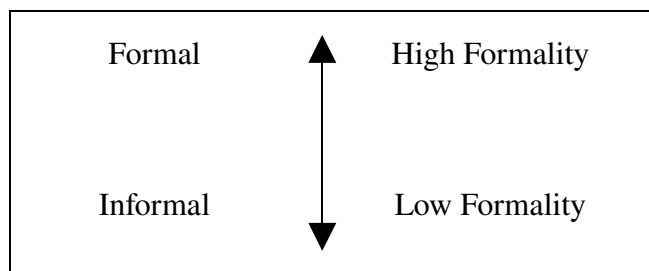
### 3.3. The Formality Scale

This dimension accounts for speech variation in different settings or contexts. A certain variety of linguistic choices will be chosen by people in accordance with the setting where communication

takes place. They speak differently when they are in a formal or an informal occasion. People will use High linguistic variety in formal situation while Low linguistic variety will be used in less formal situation.

Though status and solidarity are usually very influential in determining appropriate language choice, the formality of the setting or speech event can sometimes over-ride them. For instance, at a wedding ceremony the language of the bride and the groom is determined by the ritual occasion, not by the closeness of their relationship (Holmes, 1992:379).

Formality is also determined by the kinds of community. Friendship groups tend to reject formal language choice although the communication occurs in a formal situation. On the contrary, a conservative community tends to use formal variety in every occasion.

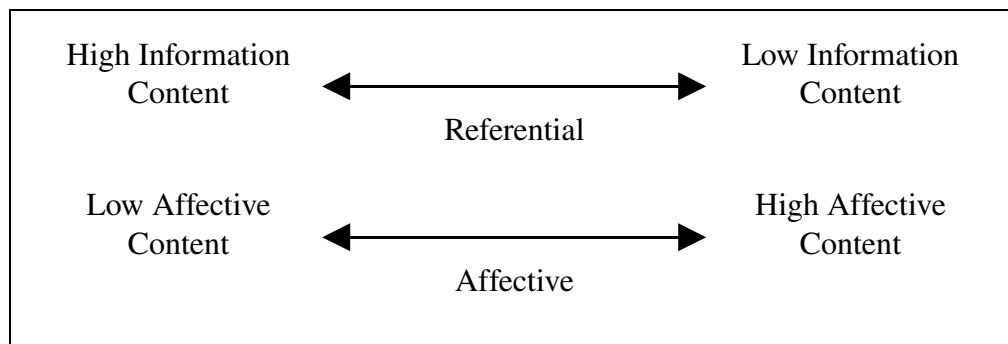


### 3.4. The Referential and Affective Functional Scale

This dimension consists of referential meaning and affective meaning. These two functions influence the form of the language used in an interaction. It means that those functions also influence the kind of information carried on an interaction. These two functions cause the speaker conveys the information to the addressee in different emphasizing.

Different cultural groups may emphasize affective functions in contexts where others consider referential information is the primary focus. For example, a short welcoming greeting to parents at a school meeting indicates that the school does not value their presence for some groups. But for others, a short greeting may be considered as sensible since it enables the meeting to get down to business with

minimal delay (Holmes, 1992:380).



## **B. Ethnography of Communication**

### **4. The Definition of Ethnography of Communication**

The approach to the sociolinguistics of language in which the use of language in general is related to social and cultural values is called the ethnography of speaking, or more generally, the ethnography of communication.

In ethnography of communication, someone cannot simply take account on the discussion of structure and grammar. Dell Hymes (In Fasold, 1990:39) defines that the ethnography of speaking concerns the situations and uses, the patterns and functions of speaking as an activity in its own right. The speaker needs to investigate the use of language as a whole regarding to the factors that influence it in speaking, then analyze it together with the context of culture and situation.

Fasold (1990:40) states that the essential concepts of ethnography of communication are the speech community and the units of interaction, which consist of speech situations, speech events, and speech acts. Ethnography of communication deals with the factors relating to the use of language varieties including norms and rules used in certain social community.

## **5. Fundamental Notion in Ethnography of Communication**

The essential concepts of ethnography of speaking are the speech community and the units of interaction. The units of interaction are: speech situation, speech events, and speech acts. Speech act is part of speech event, While speech event is part of speech situation.

### **2.1. Speech Community**

A speaker should understand the pattern of speech activity to adjust the way of speaking with the place where the conversation takes place. This way of speaking can be learned through the learning of the relationship among speech community, speech situation, and speech event. The speech community is the central concept of the discussion because it is the group of which particular ethnographic description applies.

Speech community is an important part in studying language because it determines the language variation of the speakers. Bloomfield in Hudson (1996:25) states that speech community is a group of people who interact by means of speech.

Hymes (1974:51) defines speech community as a community sharing knowledge of rules for the conduct and interpretation of speech, rules for interpretation of at least one language variety. Coulthard (1985:35) gives similar definition to Dell Hymes' that a speech community is any group which shares both linguistic resources and rules for interaction and interpretation.

Furthermore, Spolsky (1998:25) gives more detail definition of the speech community as a complex interlocking network of communication whose members share knowledge about and attitudes towards the language use patterns of others as well as themselves.

Based on the definitions above, it can be seen that a speech community is a group of people who do not only employ the same forms of language, but also use the same norms of language.

Therefore, the goal of sociolinguistics study of speech community is to relate the significant language varieties to the significant social groups and situations.

## 2.2. Speech Situation

According to Hymes (In Fasold, 1990:42), speech situations are situations associated with (or marked by the absence of) speech. The examples of speech situations are ceremonies, fights, or lovemaking. Speech situations are not themselves subject to rules of speaking, but can be referred to by rules of speaking as contexts. The speech situations refer to any constellation of statuses and settings, which constrain the interaction that should or may occur. For example, between church and priest, school and teacher, clinic and physician, etc. The situations of those interactions are church, school, and clinic. Such situations can be referred to by rules of speaking as contexts into aspects of settings (or genre). Accordingly the speech situation is non-verbal context, which may be composed of communicative events. The speech situation might affect the communicative behavior in a speech community.

## 2.3. Speech Event

According to Yule (1996b:57), speech event is an activity in which participants interact via language in some conventional way to arrive at some outcome. It is a social situation involving participants, who necessarily have a social relationship of some kind, and who, on a specific occasion, may have particular goals.

Furthermore, Hymes (1974:52) describes that the term speech event will be restricted to activities, or aspects of activities, that are directly governed by rules of norms for the use of language. An event may consist of a single speech act, but will often comprise several. A speech act may be the

whole of a speech event and of a speech situation. For example, an apology might be a speech act that is a part of conversation (a speech event) that takes place at dinner (the speech situation).

## 2.4. Speech Act

Speech Act carries some actions in an utterance. Austin states that in uttering a sentence, one might be said to be performing actions (In Levinson,1983:236). Hence, speech act means utterance in actual situation of language use which functions to make the hearer understand or interpret the speakers' intention. By knowing the context of the situation, they can reach an effective communication.

Hymes (in Fasold, 1990:44-46) suggests that there are certain components of speech and puts them into eight groups called SPEAKING which stands for:

### 2.4.1 Situation

Situation includes the setting and the scene. The setting is about the physical circumstances of communicative event, including the time and place. Setting refers to the time and place of a speech act (Hymes, 1974:55). The scene is the psychological setting which refers to kind of speech event taking place according to cultural definition as formal or informal, serious or festive, etc.

### 2.4.2 Participants

Participants are the people who involved in a conversation. It deals with who are speaking and whom they are speaking to. The social factors such as age, gender, social distance, status, and role or profession of the participants have to be also considered.

### 2.4.3 Ends

Ends refer to the purpose of the speech events and speech acts. This purpose can be divided into outcome and goal. Outcome is defined as the purpose of the event from a cultural point of view while goal is defined as the purpose of the individual participants. Example of the two purposes is as follows:

“In all sorts of bargaining events, for example, the overall outcome is to be the orderly exchange of something of value from one person to the other. The goal of the seller, of course, is to maximize the price; the buyer wants to minimize it” (Fasold, 1990:44).

#### 2.4.4 Act Sequence

Act sequence refers to the message of speech event or speech act. It consists of message form and content. Message form deals with how something is said by the participants, whereas message content deals with what is said by the participants or it is simply called a topic of conversation.

#### 2.4.5 Key

Key refers to the tone, manner, feeling, atmosphere, and attitude in which an act is performed. The definition of each aspect above is given below.

CHAPTER VI. Tone refers to the general spirit of the scene, such as brave, fierce, fearful, etc.

CHAPTER VII. Manner refers to the participant's way of behavior toward another, such as polite or impolite, etc.

CHAPTER VIII. Feeling refers to the emotions such as happiness, shock, anger, irony, etc.

CHAPTER IX. Atmosphere refers to the feeling that effects the mind of a place or condition, such as good, evil, comfortable, gloomy, etc.

CHAPTER X. Attitude refers to the participant's way of thinking and behaving toward a situation, such

as sympathetic, optimistic, bitter, etc.

The key may be expressed by non verbal action, such as wink, smile, gesture, and posture or by conventional units of speech like English aspiration of vowel length to signal emphasis.

#### 2.4.6 Instrument

Instrument refers to channels and forms of speech. Channel is defined as the way a message travels from one person to another. It refers to the medium of speech. Generally, the medium to convey a message are oral and written, but message can also be transmitted using such media as telegraph, semaphore, smoke signal, drumming etc. Meanwhile, form of speech deals with languages and their subdivisions, dialects, varieties, and registers.

#### 2.4.7 Norms

Norms include both norm of interaction and interpretation. Norm of interaction refers to an underlying set of non linguistic rules which govern when, how, and how often speech occurs which is commonly had by all communities. For example, American follows 'no gap, no overlap' norm of conversational turn taking.

Norms of interpretation implicate the belief system of a community. It involves trying to understand what is being conveyed beyond what is in the actual words used.

#### 2.4.8 Genre

Genre refers to the categories like poems, myths, proverbs, lectures, commercial messages. Genre coincides with speech events, but it has to be distinguished from speech events since a speech genre can occur in more than one kind of speech event.

### 2.5. Communicative Competence



Communicative competence is related to social knowledge and culture of the speakers to help them using and interpreting linguistic forms. Hymes (In McKay, Sandra L. and Hornberger, Nancy H, 1996:363) states that communicative competence involves knowing not only the language code but also what to say to whom, and how to say it (appropriately in any given situation).

It relates to both knowledge and skill of who may or may not speak in a certain setting, when to speak and when to remain silent. It also relates to the routines for turn taking in conversation, how one may talk to persons of different statuses, how to commands, how to apologize, how to give information, and so forth. It can be concluded that communicative competence covers speaker's ability to select and use language for communication within a speak community.

The ethnography of speaking is an approach to social context in the study of language. Its aim is to gain a global understanding of the point of views and values of a community as a way of explaining the attitudes and behaviors of its member. Hence, this research uses the theory of ethnography of communication to help in revealing why the characters in the film "Chasing Liberty" use the ways to express apology.

### **C. Pragmatics**

Pragmatics is a branch of linguistics study which focuses its study in the meaning of utterances. There are many definitions about pragmatics. Pragmatics can be usefully defined as the study of how utterances have meanings in situation. It means that pragmatics concerns with the meaning of utterance, in which the meaning depends on the situation where the utterance occurs (Leech in Trosborg, 1994:6).

Levinson (1983:24) defines that pragmatics is the study of the role of context, which plays in speaker's (utterances) meaning. This type of study necessarily involves the interpretation of what people mean in the particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with whom they are

talking to, where, when, and under what circumstances.

Furthermore, Yule (1996b:4) states that the speaker or the writer must be able to depend on a lot of shared assumptions and expectations. Pragmatics concerns to people's assumptions, people purposes or goals, and the types of actions (such as request, offer, apologize, etc) that they are performing when they speak.

Based on the definitions above, it can be concluded that pragmatics is the study of language or utterance meaning in which the meaning is influenced by the context. It can be said that pragmatics emphasizes on the relation between language meaning and context.

#### **D. Socio-pragmatics**

Socio-pragmatics is the study of sociolinguistics and pragmatics. It concerns with the meaning of language use in relation to social and cultural values. Trosborg (1994:37) states that socio-pragmatics is concerned with the analysis of significant patterns of interaction in particular social situations and/or in particular social systems. For example, speech acts may be realized differently in different social contexts and situations as well as in different social groups within a speech community. Emphasis on the interactive aspect and the acknowledgment of the social context in which a speech act occurs has formed the basis of socio-pragmatic research (1994:38).

From the definitions above, it can be said that socio-pragmatics involves an analysis of the use of speech acts in relation to social situations and the social functions of language. This research applies a socio-pragmatics approach as it discusses apology speech act employed in particular situation by considering the social relationship between the participants, the choice of appropriate language, and the speaker's intended meaning.

#### **E. Speech Act**

## 1. The Definition of Speech Act

Speech is a way of affecting actions, a way of doing things with words. The ways the speaker utters the intention might vary. In Searle's opinion, the speech acts performed in the utterances of a sentence are in general a function of the meaning of the sentence. For these reasons a study of meaning of a sentence is not principle distinct form a study of speech acts (1969:18), whereas according to Yule (1996a:132) the term of speech act covers 'actions' such as 'requesting', 'commanding', 'questioning', and 'informing'.

Based on the opinions above, speech act is the action people actually do through the language. It covers social acts, for examples: to promise, to request, to offer, and the like. The speaker normally expects that his or her communicative intention will be recognized by the hearer.

Austin in Levinson divides utterances into three kinds of acts that are simultaneously performed (1983, p.236). They are:

K. A locutionary act, which is the act of something in the full of sense of 'say'.

L. An illocutionary act, which is the act performed in saying something.

M. A perlocutionary act, which is the act performed by or as a result of saying.

To make clear the definition above, the example below may help to clarify:

X : "switch the lamp on!"

Y : "Okay".

The act of saying "switch the lamp on!" is the locutionary act. X requests Y to switch on the lamp is the illocutionary act, while the act of switching on the lamp by Y is the result of the shared understanding on the effect of utterance (perlocutionary act). Perlocutionary act is non-linguistic act performed as a consequence of the locutionary and illocutionary act.

An important aspect that should be considered in studying speech act is the situation or the

context. According to Yule (1996a:129) context refers to the relevant elements of the surrounding linguistic or non-linguistics structure in relation to an uttered expression. The linguistic elements are the set of other words used in the same or different sentences. The example below may clarify the statement.

(1) The bank is very steep.

(2) I must go to the bank to cash a check.

Moreover, the non-linguistic elements involve time, place, topic, closeness, age, power, and the like. The examples below may explain the statement.

On 10 April 1999, a class of third grade in Junior High School in Australia is doing a biology experiment in the laboratory.

(3) Student A : “Pass me some bottles of water, please.”

Student B : “Sure.”

(4) Student A : “Would you like to pass me some bottles of water please?”

Teacher : “Sure.”

Based on the example above some physical contexts can be found, namely:

(1) Time is 10 April 1999.

(2) Place setting is in a laboratory of Junior High School in Australia.

(3) Topic is the biology experiment.

(4) From (3) and (4), both closeness and age influence the request expressions.

The first is less formal than the second one since the interlocutors are friends and at about the same age whereas a formal construction using ‘would you like...’ is chosen to request to a teacher who has more power over a student.

## 2. Speech Act Classification

Yule (1996b:53-54) classifies five types of general functions of speech acts, namely:

2.1. Declarations: are those kinds of speech acts that change the world via their utterances. The instances:

C. Priest: "I now pronounce you husband and wife."

D. Referee: "You're out!"

E. Jury Foremen: "We find the defendant guilty."

The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. In using a declaration, the speaker changes the world via words.

6. Representatives: are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions, as illustrated below, are all examples of the speaker representing the world, as he/she believes it is.

a. The earth is flat.

b. Chomsky didn't write about peanuts.

c. It was a warm sunny day.

In using a representative, the speaker makes the words fit the world (of belief).

d. Expressives: are those kinds of speech acts that state what the speaker feels. They

express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow. As illustrated below, they can be caused by something the speaker does or the hearer does, but they are about the speaker's experience.

- v. I'm really sorry!
- vi. Congratulations!
- vii. Oh, yes, great, mmmm, ssahh!

In using an expressive, the speaker makes words fit the world (of feeling).

- h. Directives: are those kinds of speech acts that the speakers use to get someone else to do something. They express what the speaker wants. They are commands, orders, requests, suggestions, and, as illustrated below, they can be positive or negative.

In using a directive, the speaker attempts to make the world fit the words (via the hearer).

- ix. Gimme a cup of coffee. Make it black.
- x. Could you lend me a pen, please?
- xi. Don't touch that.

- l. Commissives: are those kinds of speech acts that speakers use to commit themselves to some future action. They express what the speaker intends. They are promises, threats, refusals, pledges, and, as shown below, they can be performed by the speaker alone, or by the speaker as a member of a group.

- xiii. I'll be back.
- xiv. I'm going to get it right next time.
- xv. We will not do that.

In using a commissive, the speaker undertakes to make the world fit the words (via the speaker).

### 3. Direct and indirect Speech Act

A speech act can be performed either directly or indirectly. A direct speech act occurs when there is a direct relationship between a structure and function. Meanwhile an indirect speech act is performed when there is an indirect relationship between a structure and a function. For more details, it will be explained as follows:

#### a. Direct Speech Act

A direct speech act is performed when there is a direct relationship between the linguistic form of an utterance and its pragmatics function. For the example:

Mary: "You never be honest to me. I am so disappointed with you."

Mark: "**I am so sorry**, dear. I do not intend to make you get disappointed with me."

The example above shows an apology expression. It is a direct apology because there is an explicit performative clause "I am sorry".

Allan (1986:167-172) defines that some characteristics of a direct speech act as follows:

1. Performative verbs. A Direct speech act can be identified through an explicit performative verb, a verb which effectively spells out the illocutionary force. For example: "I promise to take Jane out to a party tomorrow."

'I promise' is called a performative clause because the speaker actually performs the act of promising. The illocutionary force from the example is made explicitly by the speaker's use of a performative verb: promise. Thus, a direct speech act can be seen from explicit performative verb in a phrase or a sentence.

2. Tense in the performative verb. The tense of an explicit performative verb must be in the

present (non past, non future, non perfect) because the illocutionary act is defined on the moment of utterance. For example:

(2.1) “I promise to take Jane out to a party tomorrow”.

(2.2) “I have promised to take Jane to a party tomorrow”.

Saying ‘I promise’ in (2.1), the speaker makes a promise at the moment. On the other hand, ‘I have promised’ in the (2.2) does not constitute the making of a promise; instead, they report that a promise was made by the speaker. So, the present tense shows that the direct speech act is done at this time.

3. The person is responsible for the illocution. The subject of the direct speech act can be a first person singular pronoun ‘I’, ‘we’ regarded as referring to joint speakers, or an authorized person on behalf of someone. For example:

a. “I promise to pay the balance amount within ten days.”

b. "The court permits you to stand down"

From those examples, ‘I’ in (3a) is the first person singular who is making a promise. Then, ‘the court’ is a person having an authority who represents the others.

4. Negative performatives. The use of negative performatives. For instance, requesting someone to do something a speaker can say:

a. Don’t bring me that book

b. I do not request you to take that book.

The use of negative performatives verb is in order to emphasize the direct speech act from the speaker to hearer.

### **b. Indirect Speech Act**

An indirect speech act cannot be identified as easily as the direct speech act. An indirect



speech act occurs when there is an indirect relationship between a structure and a function. The speaker expresses his intention implicitly. According to Searle (in Allan, 1986:204) states, “In indirect speech act the speaker communicates to the hearer more than he actually says...” For the example:

Mary: “You never be honest to me. I am so disappointed with you.”

Mark: “**I will never lie to you anymore. I promise.**”

The example above shows that Mark has done an offending act toward Mary. He always lies to her. Realizing that his act has offended Mary’s feeling, he delivers his apology. He applies indirect apology, a promise of forbearance. He apologizes in this way in order to pacify the hearer. From the explanation above, it can be concluded that an indirect speech acts is performed when someone using a linguistic form with different functions.

## **F. Politeness**

Holmes (1992:296-297) states that generally speaking politeness involves taking account of the feelings of others. A polite person makes others feel comfortable. Being linguistically polite involves speaking to others appropriately in the relationship. Inappropriate linguistic choices may be considered rude. Polite behavior indicates social relationships along the dimensions of social distance or solidarity and relative power or status of the participants. We need to understand the social values of a certain community in order to speak politely.

In discussing politeness, we deal with ‘face’. Brown and Levinson (1987:61-63) define ‘face’ as the public self-image that every number wants to chain for himself. There are two kinds of face, namely:

### **M. Positive Face**

It is the desire to gain the approval of others, for example, achievements, ideas, goals, and the like. Positive face looks for solidarity. The most common expression used to maintain the positive face is by showing empathy or sympathy. This example may help to clarify.

X: "I had a flat tire on the way home".

Y: "Oh God, a flat tire".

Responding "Oh God a flat tire" in the example above shows that Y pays attention to X.

## **N. Negative Face**

It is the desire to be unimpeded by others' actions. However, negative face is more problematic for it requires interlocutors to recognize each other's negative face. For instance, when the speaker says "Go to bed!" to the hearer, it seems that the speaker limits the hearer's freedom. The hearer must go to bed soon, he is not permitted to do anything else except goes to bed.

When we interact with others, we must be aware of both kinds of face. Hence, Brown and Levinson (1987:70) propose two kinds of politeness namely positive and negative politeness.

### **a. Positive Politeness**

It leads to achieve solidarity through offers, friendship, the use of compliments and informal language use. In most cultures, positive politeness is appropriate between those who know each other well. For example, speaking with slang as a membership identity, "Come to my party, will you buddy?" that example symbolizes solidarity and friendliness of the interlocutors.

## **b. Negative Politeness**

It leads to deference, apologizing, indirectness, and formality in language use. Negative politeness suggests distance by accentuating the hearer's right of territorial chains and freedom from imposition. For instance, when the speaker expresses the acts indirectly “ Would you be able to throw that garbage?”, it means that the speaker asks the hearer to throw the garbage indirectly because of the social distance of the interlocutors. The speaker actually does not know the hearer well so he uses polite expression and he hopes that the hearer will comply with his request.

In relation between apology and politeness, Brown and Levinson (In Sbisa's paper) consider apology as a face threatening act, which damages to some degree the speaker's positive face, since in doing it the speaker admits that he or she has done a transgression (1987: 68). At the same time, by apologizing, the speaker pays the debt created by his or her transgression, thus restoring the interactional balance (1987: 236). Apologizing can be a negative politeness strategy when the speaker indicates his or her reluctance to impinge on the hearer's negative face and thereby partially redresses that impingement (1987: 187). Apologizing can be a positive politeness when the speaker concerns for the addressee's well-being, needs, interests, feelings, and so forth.  
(<http://www2.units.it/~dipfilo/sbisa/scuspap.html>)

Based on the explanation above, it can be concluded that politeness takes account some factors namely: social distance, relative power, and formality. That is why people use politeness strategies to minimize friction in the interaction.

## **G. Address Form**

Address forms are the words used by the speakers to designate the people they are talking to while they are talking to them. In most languages, there are two main kinds of address forms: names and second-person pronouns. We can address anyone either by their first name or by their title and last name (Fasold,1990:1-2). Chaika (1994:87) states that it is possible for someone to force deference by maintaining the formality of title (T) and Last name (LN). Such a person can be the most difficult to confront. This is why respect always takes the form of formality. Respect implies social distance, and social distance defines formality. 'Being casual' implies social intimacy or equality.

Wardhaugh (1998:267) explains that in addressing other people, it seems involving a variety of social factors that governs the choice of address terms. Those social factors are the particular occasion, the social status or rank of the other, sex, age, family relationship, occupational hierarchy, transactional status (i.e., a service encounter, or a doctor-patient relationship, or one of priest-penitent), race, or degree of intimacy.

Brown and Ford state that the asymmetric use of title, last name, and first name (FN) indicated inequality in power, that mutual TLN indicated inequality and unfamiliarity, and that mutual FN indicated equality and familiarity. The more powerful member of the relationship may initiate to switch from mutual TLN to FN. Moreover, address by titles often shows the least intimate form of address. Those titles usually designate ranks or occupations, as in *Mr.*, *Mrs.*, *Colonel*, *Doctor*, *Professor*, or *Your Majesty*. Addressing another with FN is a sign of considerable intimacy or at least of desire for such intimacy (In Wardhaugh, 1998:263-264).

From the explanation above, It can be known that the address forms are much influenced by the relationship between the speaker and the hearer, and also the setting of the conversation.

## **H. Kinesics**

In communicating with other persons, people sometimes use both verbal and non-verbal expressions. Non-verbal expressions are used to support the messages conveyed by the speaker. According to Chaika (1994:123), kinesics is the study of body motion. It covers all matters of interaction which are not carried out by actual words. The basic repertoire of kinesics are body motions, eye contact, facial expressions, touching, and proxemics. Each social group may have different rules for using them. Therefore, people who do not share the same repertoire of kinesics may misunderstand each other. Kinesics is important for regulating interactions, and for showing interest, politeness, submission, approval, or disapproval. The following are the further explanations of kinesics based on Chaika's theory (1994:123-141).

### **1. Body language**

Communication is not achieved by voice alone. It comprises posture, gesture, facial expression, gaze, even how we space ourselves relative to others. It is extremely difficult to talk without using body motion and facial expression. For example, a pushing away movement of the hand accompanying a negative response, may be viewed as a vestige of actually pushing away a danger. Moreover, facial expressions signal specific emotions, such as surprised, regret, happy, annoyed, sad, disgusted, etc. In apologizing, the speaker may show his/her regret or fearful face, and sometimes he/she feels awkward in expressing his/her deep apology.

### **2. Smiles**

All human beings smile, but there are many kinds of smiles. The way people smile in each

culture is different. It depends on their purposes in smiling. Even within a culture, there are many kinds of smiles. There are friendly smiles, sly smiles, skeptical smiles, derisive, threatening, and sick smiles. There are also grins. Some cultures demand a wide smile, teeth showing, upon greeting. Others find this too forward, greeting people with close-mouthed, or only narrowly open-lipped smiles. Others greet each other deadpan. Other people smile when they scold or ask for a favor. Others do not. The situations that call for smiles and call for each type of smile seem to be culturally determined. In apologizing, the speaker sometimes smiles. He/she smiles to show his/her respect to the addressee, and to lessen the degree of severity of the offence he/she has done.

### **3. Proxemics**

In order to carry on an ordinary conversation, people have to learn the correct patterns for their society. This includes learning how near or far to stand from those with whom they are conversing. The distance seems to be a self-regulatory behavior, and one which helps in maintaining an orderly society. If someone stands too far in an interaction, it is virtually impossible for others to continue a conversation with that person. In fact, one good way to signal the end of a conversation is to walk backward slowly even while maintaining eye contact. The amount of space one takes also gives clear messages about dominance.

### **4. Eye contact**

When a person is summoned by another, it is not sufficient to answer verbally. One must turn his/her head toward the summoner. Then the interaction can begin in many, but not all situations, once eye contact is made, one is compelled to respond. Anger is frequently signaled by refusal to make eye contact. Such refusal means 'no' to social interaction. We inadvertently make eye contact with strangers, either we look away quickly, embarrassed, or we are compelled to engage in chitchat. That is

how strong a signal eye contact is for beginning social interaction. Nobody risked eye contact. Eye contact involves staring, gazing, looking away, and so on. Frequently, the subordinate person in an interaction looks at the superior more than the superior looks at the subordinate. In apologizing, the apologizer usually looks at the addressee frequently to show the deep regret for the offence he/she makes.

## **5. Touching**

Cultures also vary in the degree of touching that people do during their normal social interaction. We greet each other with the handshake. Typically, we barely notice certain kinds of touching which are unintentionally done and unavoidable. For instance : bumping, a momentary contact, is permissible when many people jam together in a full bus or stand in a long line to get tickets for a rock concert. The other example, when someone tries to navigate an airplane aisle while carrying a suitcase. The sting of such unavoidable touching is lessened by him by saying, “Excuse me, excuse me” while making his/her way.

Those repertoires are applied by the speakers to strengthen their intention to apologize. Hence, the study of kinesics is useful to help in analyzing how the characters in the film “Chasing Liberty” employ non-verbal expressions of apology.

### **I. Apologies**

#### **1. The definitions of apologies**

Apologies are offered to express regret for having offended someone. Apologies typically occur to restore harmony when an offence has been committed. If a person is hurt, inconvenienced, or violated by someone in some ways or others, his/her face must be restored, and an apology is called for. An apology is an attempt done by the speaker to make up for a previous action that interferes the

hearer's face-wants (Brown and Levinson, in Wagner's paper). Thus the aim of apologizing is to restore the equilibrium between the speaker and the addressee (Leech, in Wagner's paper). According to Goffman (in Wagner's paper), apologies are remedial exchanges that indicate an acceptance of responsibility by the speaker, and serve as an implicit self-judgment against the speaker. (<http://redalyc.uaemex.mx/redalyc/pdf/384/3840903.pdf>).

Searle (In Trosborg, 1994:373) adds that apologies have the effect of paying off a debt, thus compensating the victim for the harm done by the offence. Olsthain and Cohen (in Trosborg, 1994:373) define that the act of apology is called for when there are some behaviors which have violated social norms. When an action or utterance has made one or more persons perceive themselves as offended, the culpable person(s) needs to apologize. They also point out two factors that determine the choice of apology strategy, namely, the severity of offence and the status of participants (in Wolfson, 1983:22). Goffman (In Bonvillain, 2003:105) states that apologies are verbalized social acts. Their purpose is to maintain or reestablish rapport between participants. They are occasioned by actions that are perceived to have negative effects on addressees and for which the speakers take responsibility. An act of apologizing is verbal recognition of some social breach either past, present, or future.

Based on the definitions above, it can be concluded that an apology is primarily and essentially a social act. It requires an action or an utterance which is intended to "set things right". Its aim is to restore the relationship through the acknowledgment of wrong doing.

## **2. Kinds of offences**

Apologies have the effect of paying the debt, thus compensating the victim for the harm done by the offense (Searle and Katz in Trosborg, 1994:373). An offense is considered as face-threatening act toward the offended, and apologies are intended to remedy the offense. Apologies are motivated by offences. Holmes (In Wagner's paper) suggests the following categories of offenses, namely:



a. Space offenses

e.g. : bumping into someone, queue jumping, etc.

b. Talk offenses

e.g. : interrupting, talking too much, etc.

c. Time offenses

e.g. : keeping people waiting, taking too long, etc.

d. Possession offenses

e.g. : damaging or losing someone's personal property.

e. Social gaffes

e.g. : burping, coughing, etc.

f. Inconvenience offenses

e.g. : giving someone the wrong item, etc.

(<http://redalyc.uaemex.mx/redalyc/pdf/384/3840903.pdf>).

### 3. The apology strategies

In performing the act of apologizing, the offender needs to employ certain strategy of apology. The act of apology is uttered in order to maintain good relationship between participants. It may be performed directly by means of an explicit apology utilizing one of the verbs directly signaling apology (apologize, be sorry, excuse, etc.), or it can be done indirectly by taking on responsibility or giving explanations (Trosborg, 1994:376).

There are a number of linguistic strategies for expressing apologies. Olsthain and Cohen (in Wolfson, 1983:22-23) distinguish five strategies for apologizing. They are:

D. An expression of an apology

The speaker uses a word, expression, or sentence containing a verb, such as: “sorry”, “excuse”,

“forgive”, or “apologize” to apologize. An expression of an apology can be intensified whenever the apologizer feels the need to do so. Such intensification is usually accomplished by adding intensifiers, such as: “really” or “very”. For example, the expression “I’m really sorry”.

## 2. Acknowledgment of responsibility

The offender recognizes his/her fault in causing the infraction. The degree of such recognition on the part of the apologizer can be placed on a scale. The highest level of intensity is an acceptance of the blame: “It’s my fault”. At a somewhat lower level would be an expression of self-deficiency: “I was confused”, “I didn’t see”, “you are right”. At a still lower level would be the expression of lack of intent: “I didn’t mean to”. Lower still would be an implicit expression of responsibility: “I was sure I had given you the right directions”. Finally, the apologizer may not accept the blame at all, in which case there may be a denial of responsibility: “It wasn’t my fault”, or even blaming of the hearer: “It’s your own fault”.

## 3. An explanation or account of the situation

The speaker describes the situation which causes him/her to commit the offense and which is used by the speaker as an indirect way of apologizing. The explanation is intended to set things right. In some cultures, this may be a more acceptable way of apologizing than in others. Thus, in cultures where public transportation is unreliable, coming late to a meeting and giving an explanation like, “The bus was late”, might be perfectly acceptable.

## 4. An offer of repair

The apologizer makes a bid to carry out an action or provide payment for some kind of damage resulting from his/her infraction. For instance, if someone is late for an appointment with a friend, he/she might say something like: “How can I make it up to you, why don’t I buy you lunch on Friday?” or someone who fails to fulfill an appointment might say:

“Would you be willing to reschedule the meeting?”

5. A promise of forbearance

The apologizer commits himself/herself not to have the offense happen again.

In most cases just one of the formulas is sufficient in order to perform an apology. But, often two or three formulas are combined together to create higher intensity of apology.

Meanwhile, Holmes (in Wagner’s paper) classifies the apology strategies as follows:

4. Explicit expression of apology

- a. Offer of an apology, e.g.: I apologize.
- b. Expression of regret, e.g.: I’m sorry.
- c. Request for forgiveness, e.g.: Excuse me.

5. Explanation or account

e.g.: The traffic was bad.

C. Acknowledgment of responsibility

- a. Accepting the blame, e.g.: It is my fault.
- b. Expressing self-deficiency, e.g.: I was confused.
- c. Recognize addressee as entitled to an apology, e.g.: You’re right.
- d. Expressing lack of intent, e.g.: I didn’t mean to.
- e. An offer of repair, e.g.: We’ll replace it.

4. A promise of forbearance, e.g.: It won’t happen again.

(<http://redalyc.uaemex.mx/redalyc/pdf/384/3840903.pdf>)

Fraser (in Sbisà’s paper) describes semantic formulas used in executing the act of apologizing.

Each semantic formula consists of a word, phrase, or sentence which meets a particular semantic strategy. Fraser distinguishes four direct strategies for apologizing, namely: (announcing the apology,

stating one's obligation to apologize, offering to apologize, and requesting acceptance), and five indirect strategies, namely: (expressing regret, requesting forgiveness, acknowledging responsibility, promising forbearance, and offering redress). It can be seen that Fraser considers expressions of regret and request of forgiveness as indirect strategies. This perhaps depends on the fact that only linguistic forms containing the verb "apologize" is considered as direct.

(<http://www2.units.it/~dipfilo/sbisa/scuspap.html>)

Moreover, Trosborg (1994:379-383) also finds some apology strategies. According to her, the restoration of a complainable may be performed directly by means of an explicit apology utilizing one of the verbs directly signaling apology (apologize, be sorry, excuse, etc.). It can also be done indirectly by taking on responsibility or giving explanations. A potential apologizer may find reasons to minimize the degree of the offence. If the offence in question is a grave one, a verbal apology may be insufficient to restore the damaged relationship. Remedial strategies can take the form of verbal re-compensations (apologies, explanations, etc.), or in more severe cases in which verbal remediation is insufficient, strategies attempting a remedy of the complainable may be required. An offer of repair is often required in cases in which a verbal apology is felt to be insufficient to restore social harmony. A promise of forbearance relates to future behavior. An apologizer promises that he/she will never perform the offence again. The offender usually uses the strategy of expressing concern as an additional attempt to placate the complainer. The following are the further explanations of Trosborg's apology strategies :

a. Evasive strategies

This strategy is closely related to the strategies in which the complainees fail to take on responsibility. But he/she does not deny the responsibility. Nevertheless, the complainees may be only partly responsible. This strategy applies these three sub-strategies :

H. Minimizing

e.g. : What about it, It's not the end of the world.

Oh, what does that matter, that's nothing.

#### I. Querying preconditions

e.g. : Well, everybody does that.

#### j. Blaming someone else

The offence committed by the complaineer can be partly excused by an offence committed by a third party.

e.g. : I broke the vase because she suddenly pushed me.

#### b. Indirect apologies

##### 1. Acknowledgment of responsibility

When a complaineer chooses to take on responsibility, he/she can do so implicitly or explicitly and with varying degrees of self-blame. These are the sub-categories of this strategy :

- a. Implicit acknowledgment : e.g. I can see your point; perhaps I shouldn't have done it.
- b. Explicit acknowledgment : e.g. I'll admit I forgot to do it.
- c. Expression of lack of intent : e.g. I didn't mean to.
- d. Expression of self-deficiency : e.g. I was confused ; You know I am bad at...
- e. Expression of embarrassment : e.g. I feel so bad about it.
- f. Explicit acceptance of the blame : e.g. It was entirely my fault ; You're right to blame me.

##### 2. Explanation or account

A complaineer may try to mitigate his/her guilt by giving an explanation or account of the situation. Various kinds of mitigating circumstances serve as indirect apologies and may be put forward on their own or in addition to a direct expression of apology. An explanation

consists of:

- a. Implicit explanation : e.g. Such things are bound to happen, you know.
- b. Explicit explanation : e.g. Sorry I'm late, but my car broke down.

c. Direct Apologies

An apologizer may choose to express his/her apology explicitly. Here are the sub-categories of this strategy :

**D.** Expression of regret

e.g. : I'm sorry to keep you waiting.

Sorry about that.

I'm sorry to have been so long in getting in touch with you.

**E.** Offer of apology

e.g. : I apologize for...

Please accept my sincere apology for...

My client would like to extend his apologies to you  
for the inconvenience involved.

**F.** Request for forgiveness

e.g. : Please, forgive me. I'm terribly sorry about...

Excuse me, I'm sorry for interrupting you, but...

Pardon me, I didn't hear what you said.

d. Remedial Support

If the gravity of the offence is a severe one, a verbal expression of apology is hardly enough to

placate the offended person. Explanations and justifications may be needed. Furthermore, additional support may be offered. It can be in the form of verbal expressions of concern, or promises with regard to future behavior and/or remedy of the offence.

15. Expressing concern for hearer

In order to pacify a complainer, the complainees may express concern for his/her well-being, his/her condition, etc.

16. Promise of forbearance

When apologizing, the speaker takes responsibility by expressing regret, and he/she will be expected to behave in a consistent fashion and not immediately to repeat the act for which he/she has just apologized. With respect to future behavior, an apologizer can promise that he/she will never perform the offence again. He/she can also promise to improve his/her behavior in a number of ways. Such responses are often signaled by the performative verb *promise*.

e.g. : It won't happen again, I promise.

17. Offer of repair

An apologizer may offer to repair the damage caused by his/her infraction. Repair may be offered in its literal sense or as an offer to pay for the damage. In situations in which actual repair is not possible (not wanted, etc.), the apologizer may offer some kind of compensatory action or tribute to the complainer.

Repair : e.g. I'll pay for the cleaning.

Compensation : e.g. You can borrow my dress instead.

In this research, the researcher focuses on the use of apology strategies found by Anna Trosborg. It is because her apology strategies are more specific than the others.

## **J. Film Theory**

Film is a mass entertainment medium. It reflects the desires, needs, fears, and aspirations of a society (Allen and Gomery, 1985:154). As a social representation, film derives its images, sounds, themes, and stories ultimately from their social environment (Ibid, p.158).

Furthermore, film and society cannot be separated. The production of film is closely related to society. Moreover, the films are made within social context. Allen and Gomery state that the making of films also has a social dimension for several reasons. Filmmakers are members of society, and, as such, are no less subject to social pressures and social norms than anyone else. Furthermore, all filmmaking occurs within some social context (1985:154).

As the members of society, film producers create their films as reflections of social phenomena, included a fictional film. Allen and Gomery state that in fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearances that are, in part at least, based on social roles, and on general notions about how a policeman, factory worker, debutante, mother, or husband is “supposed” to act (1985:158).

From the definition above, it can be concluded that a film is a reflection of social life. It represents the norms, values, and phenomena of society. “Chasing Liberty” film is an example of a fictional film. The activities in this film never take place, and the characters in this film are not real. This film just presents imaginations on the characters, places, and events. Nevertheless, we cannot take a conclusion that a fictional film is completely unrelated to society, because it somehow reflects the desires, needs, fears, and aspirations of a society at a given time.

#### **K. Related Study**

This research has close relationship with the study entitled *The Act of Apologizing in the Novel*



*“The Picture of Dorian Gray”* conducted by Erni Indrawati. She uses a socio-pragmatic approach as the way of analysis, while the purpose of the research is to describe the apology strategies and the factors influencing the choice of apologizing strategy, the forms of apology, and the social relationship between the characters in the novel. She applies Olshtain and Cohen’s theory completed with Anna Trosborg’s theory of apology strategies.

At the end of the research, some conclusions were drawn. First, the characters in the novel *“The Picture of Dorian Gray”* use two forms of apology strategy, namely, direct and indirect forms of apology strategy, and direct strategy is mostly employed by the characters. Second, the characters in the novel use complex and simple strategy of apology, and the most apologizing strategy used are complex strategy. Third, the choice of apologizing strategy by the characters is strongly influenced by the degree of severity of the offence. Fourth, the apology expressions applied by the characters contain remedial and non-remedial value. Remedial value almost covers all apology strategy used by the characters.

The above study has to do with the researcher study. This study has encouraged the researcher to study more deeply about speech act of apology in the film *“Chasing Liberty”*. Here the researcher uses different theory and different media in analyzing the apology strategy. The researcher only employs Anna Trosborg’s theory of apology strategy. The media used is a film. First, the researcher classifies the kinds of offences motivating the characters express their apologies. Second, this research involves the way the characters to express their apology, and the forms of apology strategy applied by them. Because the media of the research is a film, the way the characters express the apologies can be observed through the tone and non-verbal expressions that support the act of apologizing. Moreover, the researcher tries to find out the factors that influence the characters in expressing their apologies as politeness strategy in the film entitled *“Chasing Liberty”*.

## **L. Synopsis of the Film**

Anna Foster (Mandy Moore) has never had an ordinary life. At eighteen years old, she is the most protected girl in America, because she is the First's Daughter. Anna's father, the President of the United States of America, always sends a lot of secret agents to guard her when she has a date with her boyfriend. She gets very annoyed with her father's act so that finally she makes a deal with him. She will not be angry with him if he sends only two agents to guard her during attending a concert in Prague. And her father agrees.

But, her father breaks his promise. He sends more than two secret agents to oversee her while she is watching the concert in Prague. Knowing that, Anna gets angry. She decides to go to Love Parade in Berlin without asking for her parents' permission first. She goes there together with Ben Calder (Matthew Goode), a photographer whom she bumps unintentionally in front of the concert's site. They travel together with the intention of going to the Love Parade in Berlin. Anna hasn't told Ben who she is. But the more important thing, Ben hasn't told her who he is. Under the order of Anna's father, Ben is supposed to keep an eye on her during their trip.

Two days trip which they travel through together makes them fall in love each other. A problem emerges when Anna finally knows who Ben is. Anna is very disappointed with him, then she resolves to return to America. Then she continues her study in Harvard University. At the same time, Ben quits from his profession as a secret agent, and he continues his study in Oxford University. Anna's father finally realizes his fault for being too overprotective to her. Then he asks Anna to join the student exchange program in Oxford University in order to unite her with Ben again.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **3. Type of Research**

This research is a descriptive qualitative research. It is a type of research in which the researcher describes the phenomena from the data analysis, then she draws the conclusion of the research. This research is focused on the activities of collecting the data, analyzing them, then drawing the conclusion. According to Surakhmad, descriptive research is a type of research using technique of searching, collecting, classifying, analyzing the data, interpreting them, and finally drawing the conclusion (1998:139-140).

This research is qualitative because the data are in the form of words and sentences. It is not dealing with numerical measurement or statistic procedure. It refers to Sutopo's theory that in qualitative research, the data collected are usually in the forms of words, sentences or pictures in which the meaning is more significant than number (2002:35).

#### **4. Data and Source of Data**

The purpose of the research is to get answer which belongs to the phenomena that have been formulated. Its process is started by collecting the data as the main source of the research. The data are gained from the subject of the research.

Arikunto (2006:129) states that in research, the source of data explains the subject from which the data are obtained. The data themselves may appear in the form of discourses, sentences, clauses, phrases or words which can be obtained from magazines, newspapers, books, films, etc (Subroto, 1992:35).

In conducting this research, the researcher uses the film “Chasing Liberty” as the source of data. The data of the research are taken from the verbal and non-verbal apology expressions. The verbal apology is the apology uttered by the characters. While, non-verbal expressions are the expressions which shown by the speakers to support their apology. They are: body language, facial expression, smile, eye contact, and touching. The intonation in expressing apologies is also used to support the data.

## **5. Sample and Sampling Technique**

Sample is a part of representation of the data observed (Hadi, 1983:70). Whereas, sampling technique is a technique that is used by the researcher to select samples out of the data (Hadi, 1983:75). In a qualitative research, samples are not taken from the population, since the selection of the sample is not intended to make generalization of the population, but it is intended to gain the depth information of the field of study (Sutopo, 2002:55).

In a qualitative research, sample has a close relationship to contextual factors. Each datum of the research is treated based on its context. The researcher in this research employs total sampling. The researcher takes all the data containing apology expressions following an offence in the film “Chasing Liberty” as samples. Surakhmad states that total sampling is a technique where the whole data become the samples (1998:100). The samples of this research are the sentences containing apology expressions following an offence, and other supporting expressions (body language, facial expression, smiles, eye contact, and touching), and also the intonation in uttering the apology expressions employed by the characters in the film entitled “Chasing Liberty”.

## **6. Instruments of the Research**

Sutopo states that in a qualitative research, the main instrument is the researcher herself, because human beings are able to interpret the meaning of all interaction. The instruments to collect the data are usually used as supporting instruments (2002:35-36).

The supporting instruments used by the researcher in conducting the study are a set of television and DVD player, and the VCD of the film entitled “Chasing Liberty”.

## **7. Technique of Collecting Data**

The steps in collecting the data of the research are as follows:

6. Finding the transcript of the movie from the internet :

([http://www.script-o-rama.com/movie\\_scripts/c/chasing-liberty-script-transcript-mandy.html](http://www.script-o-rama.com/movie_scripts/c/chasing-liberty-script-transcript-mandy.html))

7. Watching the movie “Chasing Liberty” for several times by using a set of DVD player and television.
8. Transcribing the dialogues containing apology expressions from the film as the data.
9. Identifying the types of offenses from the apology expressions transcribed.
10. Identifying the apology strategies from the apology expressions transcribed.
11. Giving codes on each datum.

## **8. Technique of Data Coding**

To make easier the classification and the analysis of the data, the researcher gives some codes in the data. The data coding of this research is as follows:

2. The number of each datum.
3. The number of the disc in which the apology expressions occurs. It classifies the data whether

occur in Disc I or Disc II

4. The types of offenses motivating the characters to apologize which are found in the film are written in capital letters:

- a. Infringement on space (SPA)
- b. Infringement on talk (TALK)
- c. Infringement on time (TIME)
- d. Infringement on possession (POS)
- e. Social behavior offences (SOB)
- f. Instance of inconvenience (INC)

1. The apology strategies are classified as follows:

- a. Expression of regret (Regr)
- b. Request for forgiveness (Forg)
- c. Acknowledgment (Ack)
- d. Expression of lack of intent (Lint)
- e. Expressing concern for hearer (Conc)
- f. Expression of embarrassment (Emb)
- g. Explanation (Expl)
- h. Minimizing the degree of the offence (Min)
- i. Explicit acceptance of the blame (Accp)
- j. Promise of forbearance (Forb)
- k. Offer of apology (Apol)
- l. Blaming someone else (Blam)
- m. Expression of self-deficiency (Self)

The example of data coding is as follows:

Datum 7/ I / TIME / Regr-Blam = It is the datum number 7. It is found in disc I in the film. The offence that motivates the speaker to apologize is infringement on time. The speaker conveys an expression of regret and blaming someone else strategy to express apology.

## **9. Technique of Analyzing Data**

After collecting the data, the researcher takes some steps in analyzing them. The steps are as follows:

2. Classifying the apology expressions expressed by the characters in the film “Chasing Liberty” based on types of offences found by Holmes.
3. Describing the context of the conversation which involves the situational context of the conversation, the participants of the conversation, and the participants’ relationship when the apology expression occurs by considering Holmes’ social dimensions of communication.
4. Analyzing the ways the characters express their apology based on Trosborg’s theory of apology strategies. Then, identifying the tone and other non-verbal expressions applied by the characters in apologizing.
5. Analyzing why the characters use such ways to express their apology by considering Hymes’ Ethnography of Communication with SPEAKING formula. This research also considers the theories of politeness by Brown and Levinson in relation to the apology as politeness strategy.
6. Drawing conclusion and giving suggestion.

## **CHAPTER IV**

### **ANALYSIS**

#### **N. Introduction to Data Analysis**

Analysis is the main part of a research, as this part will answer the problem statements of the research. The purposes of the research as mentioned in chapter I are to find out the kinds of offenses that motivate the characters to deliver their apologies, to reveal how the characters express their apologies, and to find out why the characters employ such ways to express their apologies as politeness strategy in the film entitled “Chasing Liberty”.

The analysis of the research will cover four sections, namely:

10. The classification of the kinds of offences

The data of the research will be classified into certain kinds of offences based on Janet Holmes’ categories of offences found in Wagner’s paper.

11. Description of context

It describes the context of the situation, the participants of the conversation, and the relationship between the participants.

12. Data description

It presents the dialogues containing apology expressions between the



participants.

### 13. Data interpretation

It describes the kinds of offences which motivate the characters to apologize, the way the characters express their apologies, and why the characters use the way to express their apologies.

There are 22 data containing apology expressions which are taken from the film to be analyzed. Based on the categories of offences found by Janet Holmes, there are six kinds of offences. They are infringement on space, infringement on talk, infringement on time, infringement on possession, social behavior offence, and instance of inconvenience. There are six kinds of offences found in the film. Those offences motivate the characters in the film “Chasing Liberty” to express the act of apologizing. The details of the data based on the classification of the offences are as follows:

Infringement on space	: 2 data
Infringement on talk	: 5 data
Infringement on time	: 1 datum
Infringement on possession	: 2 data
Social behavior offence	: 3 data
Instances of inconvenience	: 9 data

## O. Data Analysis

### 2. Infringement on Space

Infringement on space is an offence which occurs when the offender bumps into someone.

Infringement on space can be an act done by the speaker which narrows the hearer's space by his/her

act. It can be the speaker's act which tries to restrict the other's space. The examples of infringement on space are bumping into someone, queue jumping, etc. There are two data which belong to this offence. They are data 8, and 12.

### **DATUM 8/ I/ SPA/ Regr**

The conversation takes place in a building where a music concert is held. Anna Foster and Gabrielle Le Clerc are talking about their freedom from Anna's father's secret agents. They are talking enthusiastically all the way to the music concert. Unintentionally, Anna bumps a man who is taking some pictures around the building where the music concert is held. Their social status is the same, since they don't know each other.

Anna Foster : "Gabby, I am so excited. I feel so free".

Gabrielle Le Clerc : "You are going to love it".

(Anna bumps into a man)

Anna Foster : **"Sorry. Sorry"**.

The man : "Excuse me".

Anna is very glad when she finds that she is finally free from her father's secret agents. Unintentionally, she bumps a man who is taking a picture in front of the building where the music concert is held. Soon Anna apologizes for the offending act she has done toward him. This offence belongs to infringement on space because the speaker has narrowed the hearer's space by her act.

Anna uses *expressions of regret* in apologizing. She says **"Sorry"** twice. She applies a simple form of apology to apologize since she bumps him unintentionally, and they have the same social status. She utters the first **"sorry"** in a high tone, then she says the second one in a low tone. The high tone indicates that she bumps him unintentionally. It also shows that she is startled with the offence she has done. The low tone indicates that she really regrets her act toward him. She expresses her apology in a serious manner while smiling to show her seriousness in apologizing. It also functions to lessen the

degree of severity on the offence she has done. She uses negative politeness as she performs an apology after she recognizes and regrets it. Her apology shows that she is a polite person. She says her apology although she bumps him unintentionally. Her apology expression implies that she is reluctant to impinge on the addressee.

Anna succeeds in apologizing. The man responds to her apology positively. He responds to her by giving Anna his smile. It is supported with the relaxed atmosphere between them. Because of the relaxed atmosphere and the informal situation, the man does not regard it as a serious problem. Moreover he says “*Excuse me*” to Anna. It indicates that he considers that the incident may be also caused by his position. At that time, he is standing in the middle of the road.

#### **DATUM 12/ I/ SPA/ Regr-Min**

The conversation takes place in front of Marquis de Sade bar. The participants of the conversation are Ben Calder, Anna Foster and a couple. Anna is rather drunk at that time. She is very happy because she can escape from her father’s secret agents. She walks babbling. Unintentionally, she bumps a man who is walking hurriedly with his couple. Ben who is not drunk at that time immediately apologizes to the man. Their social status is the same because they have not known each other yet.

Anna Foster : “So I am free. Yes! I finally will get to experience the real Prague”.

“ I want to taste it. I want to smell it”.

Ben Calder : “Be sure to smell it before you taste it”.

Anna Foster : “Ben, I want to find passion...”

(Anna bumps into a man)

Ben Calder : **“Sorry about that, we’re just...looking for passion”.**

The man : “Yeah”.

Anna is very happy when she finds out that she is not followed by her father’s secret agents anymore. She is rather drunk at that time. Unintentionally she bumps a man who is walking with his couple. Actually the man does not really care about the incident. He is only rather startled because of

the incident. Then he glances at Anna. Anna does not realize that she has done an offence toward the man because she is rather drunk. The offence done by Anna belongs to an Infringement on space. It is an infringement on space because Anna has narrowed the hearer's space by her act.

Ben who sees the incident immediately apologizes to the man. He delivers an *expression of regret* **“Sorry about that”** to apologize. He also uses a *minimizing strategy* **“we're just...looking for passion”**. He uses a complex form of apology because he considers that Anna has done a serious offence toward the man. Ben's apology shows that he acts politely to the offended man, although he does not do the offending act.

Ben utters his apology in a stressing low tone .The low tone indicates that he apologizes in a polite manner. It means that he is not a rude man. The stressing tone shows his seriousness in apologizing. He shows a relaxed face when he utters his apology. It is because Ben feels that he does not do the offending act toward the man.

The informal situation between them makes the man respond to Ben's apology positively. It is also because he seems in a hurry at that time, so he does not want to extend the incident. Moreover, he responds to Ben's apology by saying *“yeah”* in a relaxed manner while glancing toward Ben. It indicates that he does not really care about the incident.

### **3. Infringement on talk**

Infringement on talk is an offence relating to the speaker's statement which may damage the hearer's face. The speaker may say a wrong statement or he/she may say something which hurts, offends or insults the hearer's feeling with his/her words. The examples of infringement on talk are interrupting, talking too much, saying the wrong thing, etc. Five data belong to this offence. They are data 6, 11, 14, 16, and 18.

## DATUM 6/ I/ TALK/ Regr

The conversation takes place in the dining room. Anna Foster is having breakfast with her parents, Mr. and Mrs. Foster, while Phil and Harper, their secret agents are standing near them. They are talking about Anna and Grant Hillman's date which failed because of her father's secret agents who guard her secretly. Those secret agents have damaged her first date with Hillman. Anna gets angry to her father. She protests her father's act toward her. When she knows that Phil has been ordered by her father to spy her all the time, she protests her father's action and criticizes Phil and Harper's way of getting dressed.

Mrs. Foster : "They ruined her date. She really likes this boy."

Mr. James Foster : "Oh, okay. A boy who ranks 24th in his class, plays Xbox two hours a day...and wants to go to art school."

Anna Foster : "Who told you that ?"

Mr. James Foster : "Phil."

Anna Foster : "Okay, I do not want some guy...who wears his sunglasses inside at night...**Sorry, Phil.** Listening in on my dinner dates. That is such a total abuse of power. I am eighteen years old and I want to go out on a date without guys in bad suit...**Sorry, Harper.** Hiding behind every tree. Nothing is private."

Anna gets angry to her father because he always orders his secret agents to follow Anna on her date. She is also piqued to him because he always orders his secret agents, included Phil and Harper, to get as much as possible information about her boyfriend. Their action makes Anna really feel uncomfortable. She protests her father's act toward her. When she knows that Phil has been ordered by her father to spy her all the time, she protests her father's action and criticizes Phil and Harper's way of getting dressed. Nevertheless, Anna considers that her criticism may insult them. So, she criticizes them while saying her apology to them. The offending act she does toward them is an infringement on talk since she may insult the hearer by her words.

Anna employs a simple form of apology strategy. She utters an *expression of regret* to Phil and Harper. She says "**Sorry, Phil**" and "**Sorry, Harper**" to apologize. She says "**Sorry**" to them because

she considers that she may offend them by her words. She says her apology in a firm voice and a serious manner to show her seriousness in apologizing. She looks at them when she apologizes to them. It shows that she does not intend to hurt them by her words. She only wants to protest her father's act by saying those words. She uses negative politeness in apologizing. It is negative politeness as it indicates her reluctance to impinge on the hearer's negative face, and thereby partially redresses her fault.

Anna has different social status with Phil and Harper. Anna is superior because she is Phil and Harper's employer. Their relationship is distant since they have different social status. The situation is informal. Their different status influences Anna in apologizing. She uses a simple form of apology, namely an *expression of regret* to show that she actually regrets her offending act toward them. By delivering an apology, she wants to show that she is not an arrogant employer. When she realizes that she says insulting statements toward them, she apologizes to them. But, because of her status, she only uses a simple form of apology.

Although Anna only employs a simple form of apology, Phil and Harper forgive her act. They do not consider it as a serious problem. They just smile when Anna criticizes their way of getting dressed. It means that they respond to Anna's apology positively.

### **DATUM 11/ I/ TALK/ Apol**

The conversation is done on the phone. The participants of the conversation are James Foster (Anna's father), and Ben Calder. James knows that his daughter tries to escape from his secret agents with Ben Calder. He wants to make Anna feel as if she were free from his secret agents, although in fact, she is still under his secret agents' control. Therefore, he asks Ben who is an England secret agent to oversee his daughter. His duties are to oversee and to guard Anna. He has to hide his identity as a secret agent from Anna.

James Foster : "Ben Calder".

Ben Calder : “Mr. President, hello”.

James Foster : “I want you to keep our daughter”.

Ben Calder : “Sir?”

James Foster : “Make sure she has no idea who you are”.

Ben Calder : “But, sir...”

James Foster : “Weiss and Morales are being informed of this plan as we speak”.

Ben Calder : “Mr. President, with all due respect...”

James Foster : “All due respect would mean accepting this duty without protest,  
Calder.”

Ben Calder : **“My apologies, Mr. President”**.

James Foster : “I know my daughter.  
Without MTV and clean sheets she will beg to come home.”

Ben Calder never expects that he will get a special duty from James Foster to oversee Anna. Spontaneously, he refuses James’ command by saying “*Mr. President, with all due respect*” in a stressing low tone. It shows that he tries to refuse the duty in a very polite way so that he does not hurt James’ feeling. Yet, in fact James responds his refusal saying “*All due respect would mean accepting this duty without protest, Calder*” in raising tone. It indicates that he does not like to be argued.

Ben immediately realizes that he has impinged on James’ positive face. Then he apologizes to James for the offending act he has done toward him. It is an infringement on talk as Ben has said a wrong answer to James Foster. He says “*Mr. President, with all due respect*” to the president but he refuses his command. It means that he has hurt the hearer’s feeling by his words.

They have different social status. James Foster is superior because he is the USA president, while Ben Calder is subordinate since he is only an England secret agent. Their different status influences the way Ben states his apology. It is also influenced by the distant relationship and the formal situation between them. Ben utters his apology in a simple form of apology. He says *an offer of apology* **“My apologies, Mr. President”** to apologize. Ben chooses a direct apology expression to apologize to show his respect toward James Foster. He tries to be as polite as possible in apologizing by calling James “*Mr. President*”. “*Mr. President*” is a designation which refers to someone who is honored. He expresses his apology in a stressing low tone to show his seriousness in apologizing. He

really regrets his statement which has offended James' feeling. Ben uses negative politeness as he apologizes to redress the offending act he has done toward James.

James responds to Ben's apology positively. He does not consider it as a serious problem. But he does not really show his positive response to Ben. It may be caused by his status, that is, as Ben's superior. But his explanation about the secret plan toward Anna indicates his positive response. From this case, it can be seen that a polite manner in apologizing is able to repair the good relationship with others, even if he is a president.

### **DATUM 14/ I/ TALK/ Accp-Regr**

The conversation takes place in a house attic. The participants of the conversation are Alan Weiss and Cynthia Morales. Weiss and Morales are overseeing Anna and Ben who are standing in another house attic. To pass the time, Weiss tries to tease Morales. Morales knows that Weiss tries to tease her. She tries to change the topic of the conversation. She says that Weiss always calls a woman he loves with her last name. Weiss quickly corrects it by calling her first name, Cynthia. But it turned out that Morales does not like to be called with her first name.

Alan Weiss : "Isn't this romantic?  
Almost like we're on a date, isn't it, Morales?"  
Cynthia Morales : "Yeah, right.  
You on a last-name basis with most of your girlfriends?"  
Alan Weiss : "Cynthia".  
Cynthia Morales : "Please, don't. Just don't".  
Allan Weiss : **"I know. I know, it didn't feel right. Sorry"**.

Weiss who is interested in Morales tries to tease her. Morales responds him by saying that Weiss always calls a woman he loves with her last name. Hearing that, Weiss quickly corrects his words. He calls Morales with her first name, Cynthia. However, Morales feels that it is not a right thing to be called with her first name. Then she asks him not to call her with her first name again. It is



because calling someone with his/her first name indicates a considerable intimacy, or at least of desire for such intimacy. Whereas, their relationship at that time is only as colleague. Realizing his fault, Weiss quickly apologizes to Morales for the offence he has done. This offence belongs to infringement on talk. It is an infringement on talk because the speaker has said the wrong thing to the hearer.

Weiss says his apology by applying a complex form of apology. He combines an *explicit acceptance of the blame* “**I know. I know, it didn't feel right**”, followed by an *expression of regret* “**Sorry**” to apologize. He says his apologies in a low tone and a soft voice. It indicates that he is a polite man as he apologizes in a polite manner. The employing of both indirect and direct apologies shows the seriousness of the speaker in regretting his fault. Weiss uses negative politeness as it signals his awareness of having impinged on the hearer's negative face. Their social status is the same. They also have an intimate relationship. It makes the conversation go on good atmosphere. Besides apologizing verbally, Weiss also uses non-verbal expressions. He apologizes to Morales while blinking his left eye. He also smiles to her. It indicates that the offence he has done toward Morales is only to tease her.

Morales responds to Weiss' apologies positively. She realizes that Weiss' offending act toward her is caused by her act too. Indirectly, she has asked him to call her in that way. Her positive response can also be seen from their relationship which is still in harmony after the apology expressions delivered by Weiss.

### **DATUM 16/ I/ TALK/ Regr-Expl**

The conversation takes place in a train which is running to Venice, Italy. The participants of the conversation are Anna Foster, Ben Calder, and Scotty McGruff. McGruff is Anna and Ben's new friend whom they meet in the train. Anna gets angry at Ben because he treats her like a child. Then, she falls

asleep. When she gets up, she is startled to see a stranger in front of her seat. He is Scotty McGruff. He asks Anna about her status with Ben. Anna then says that they are just friends. Knowing this, McGruff urges Anna to make love with him on the train. He tries to kiss her. Ben who is responsible on Anna's safety tries to make McGruff's action fail. Ben says that he is blinded by the sun. After saying that, he moves to the seat beside Anna. Anna, Ben, and McGruff have the same social status since they are friends.

Scotty McGruff : "So, Anna, ever made slow love on a high-speed train?"

Ben Calder : **"Sorry. Sun's in my eyes"**.

Scotty McGruff : "Mellow yellow, mate. I was just making conversation".

When Anna says that she does not have a special relationship with Ben, McGruff quickly approaches Anna. When McGruff tries to kiss Anna, Ben tries to make his effort fail. He pretends to be blinded by the sun. He moves to the seat beside Anna saying his apology. The offending act done by Ben toward McGruff belongs to infringement on talk as Ben has interrupted the conversation between Anna and McGruff.

Ben apologizes to McGruff using a complex form of apology expressions. First, he delivers an *expression of regret* **"Sorry"**. It is then followed by an *explanation* **"Sun's in my eyes"**. He says his apologies in a stressing low tone. His apology expression is supported with a non-verbal action. He tries to separate McGruff from Anna, then he moves to the seat beside Anna. From his act, it is seen that a polite person makes others feel comfortable. Ben does an offending act and says his apologies at the same time. It indicates that he tries to be polite in his effort to make others' action fail. Ben uses negative politeness as it signals the speaker's awareness of having impinged on the hearer's negative face.

The informal situation, the intimate relationship, and the same social status make the conversation go on good atmosphere. It makes McGruff respond to Ben's apologies positively. It can

be seen from his reaction. He quickly moves from the seat beside Anna to the seat in front of Anna. His face is very relaxed. Moreover, he continues chatting with Anna and Ben as if there were nothing happened between them.

### **DATUM 18/ I/ TALK/ Min-Conc-Lint-Accp**

The conversation takes place in a tourist spot in Venice, Italy. The participants of the conversation are Alan Weiss and Cynthia Morales. They are on their official travel to find Anna in that city. Weiss disregards Morales on their way long. He is annoyed because Morales states that Weiss is a rude man. Morales then apologizes to Weiss for her statement which offends his feeling.

Cynthia Morales : “I say we hit all the tourist spots. Anna will want to see the sights”.

Allan Weiss : “Whatever you say”.

Cynthia Morales : **“Knock it off”**.

Alan Weiss : “What? I am not doing anything”.

Cynthia Morales : **“What's the problem?”**

Alan Weiss : “No problem...no problem. Here in the construction lunch break that is my very personality. I'm adding on a sensitivity wing”.

Cynthia Morales : **“I did't really mean any of that”**.

Alan Weiss : “Yeah, you did’.

Cynthia Morales : **“Well, mostly I did, yeah”**.

The datum above shows that the apologies are expressed by Morales. Morales says that Weiss is a rude man. Weiss is offended by Morales’ words. Then he disregards Morales on their way long. Morales quickly apologizes to Weiss when she realizes that she has done an offending act toward Weiss. The offence done by Morales belongs to infringement on talk. It is an infringement on talk since the speaker has hurt the hearer’s feeling by her words. The speaker needs to perform an apology when she considers that her statement has insulted the hearer.

Morales uses a complex form of apology in apologizing. Morales tries to apologize because she can not stand to be disregarded by Weiss all their way long. At first, she employs a *minimizing* strategy **“knock it off”**. She delivers it in high tone and serious face. It indicates that she does not really

want to be disregarded by Weiss. She tries to make their problem smaller by saying “**knock it off**”. She says so because she thinks that it is not a serious problem. But Weiss responds to her apology expression negatively. Then Morales tries to apply the other expressions of apologies. She employs an *expressing concern for hearer* “**What's the problem?**”. She employs this strategy to show her concern for the hearer’s well-being. She delivers it in a soft tone and she also shows a serious face to pacify the complainer. Her apology indicates her concern toward Weiss’ condition. She expects that Weiss will talk to her again after she shows her attention toward Weiss’ condition. Yet, Weiss still feels annoyed at her. He even makes an allusion to her. He says that he is a rude man indeed, but Morales has a very sensitive feeling too. Hearing his allusion, Morales says her apology again. At this time, she delivers a *strategy of lack of intent* “**I didn't really mean any of that**”. She says it in a stressing soft tone. She utters her apology in a serious face. It indicates her seriousness to lessen the degree of severity felt by the hearer. The soft tone shows that she really wants to pacify the hearer by uttering her apology. The stressing tone is used to strengthen her seriousness in apologizing. But, Weiss still responds to her apology negatively. He says that Morales really intends to say that he is actually a rude man. Seeing his negative response, finally Morales applies an *explicit acceptance of the blame* “**Well, mostly I did, yeah**”. She employs this strategy to strengthen her three previous apology strategies. She says her last apology while smiling to show that she intends to say that Weiss is a rude man indeed, but she just jokes when she says it. Here Morales applies both positive and negative politeness to apologize. It is positive politeness since she uses an *expression of concern for the hearer* which shows her concern toward the hearer’s well-being. It is negative politeness as she is aware of having impinged on the hearer’s negative face. The apology she employs indicates her reluctance to impinge on the hearer’s negative face, and thereby partially redresses her fault.

Their social status is the same. They have an intimate relationship. It makes the conversation

go on relaxed situation. It influences Weiss in responding Morales' apologies. After hearing the complex form of apology expressions stated by Morales to repair their relationship, Weiss finally responds to it positively. It can be seen from Weiss' attitude. He teases Morales again after Morales says her apologies.

#### **4.      Infringement on Time**

Infringement on time is an offence which occurs when the offender does not come at the agreed or proper time. The speaker wastes the hearer's time by his/her act. Hence the speaker has damaged the hearer's negative face by his/her act. There is a datum which belongs to this kind of offence. It is datum 7.

#### **DATUM 7/ I/ TIME/ Regr-Blam**

The conversation takes place in National Museum in Prague, where the feast is held. The participants of the conversation are Anna Foster, Mr. and Mrs. Foster, and Gabrielle Le Clerc, the daughter of France's ambassador. Anna and her parents are standing in the museum hall to welcome their guests. Anna is waiting for Gabrielle Le Clerc, her best friend. After waiting for a long time, Gabrielle comes.

Gabrielle Le Clerc : "Anna".

Anna Foster         : "Gabrielle! How are you?"

Gabrielle Le Clerc : "Good.

**I'm sorry I am late...**

**but the guards outside took turns to search me".**

The datum above shows that the apology is expressed by Gabrielle. Anna is waiting for

Gabrielle. Gabrielle calls Anna when she has arrived there. Anna is very happy to see her, then she hugs her. Gabrielle then says her apology to Anna because she has come late. She apologizes for the offence she has done toward Anna. It is an infringement on time because she has made Anna waste her time to wait her.

Gabrielle expresses her apologies in a complex form of apology expressions. She combines an *expression of regret* “**I’m sorry I am late**” with *blaming someone else* strategy “**but the guards outside took turns to search me**” in apologizing. She utters her apologies in a low tone and a serious manner. The serious manner in apologizing indicates that she really regrets her coming late. It also indicates that she is really sorry to make Anna wait for her. The low tone shows her modesty in apologizing. It also indicates her reluctance to impinge on the hearer’s negative face. She uses a complex form of apology expression to express her deep regret and to explain that her coming late is caused by other people. Through the strategy of *blaming someone else*, she wants to tell Anna that it is caused by the strict inspection done by the security guards in the museum. She applies those strategies of apology to maintain their social harmony. Her apologies indicate her acknowledgement of her committed act. Gabrielle uses negative politeness in apologizing since it shows her awareness of having impinged on the hearer’s negative face.

They have the same social status as they are best friends. They have an intimate relationship. It makes the conversation go on good atmosphere. Anna responds to Gabrielle’s apologies positively. Anna smiles at Gabrielle when Gabrielle apologizes to her. Her smile indicates that she does not regard her coming late as a serious problem.

## **5. Infringement on possession**

Infringement on possession is an offence which occurs when there is a damage on someone’s

possession. It can be an act done by the speaker which damages or causes the hearer's personal property lost. It can also be an act which is intentionally done by the speaker relating to the hearer's personal property. The speaker has damaged the hearer's face by his/her act. Two data belong to this offence. They are data 10, and 19.

### **DATUM 10/ I/ POS/ Regr**

The conversation takes place in an alley where Anna and Ben hide from James Foster's secret agents. The participants of the conversation are Anna Foster, and Ben Calder. Anna thanks to Ben because he has helped her from her father's secret agents. She is so happy that she forgets to return Ben's helmet. She borrows Ben's helmet when she gets a ride on Ben's motorcycle.

Anna Foster : "Thank you so much for the ride, Ben. I appreciate it. Bye..."

Ben Calder : "Oh, wait. Helmet?"

Anna Foster : "**So sorry**. Thanks".

Anna feels so awkward with Ben that unintentionally she brings his helmet away with her. She forgets to return the helmet to Ben. Then, Ben calls her name and reminds her about the helmet. Anna quickly apologizes to him after she remembers that she has not returned his helmet yet which she brings. She is aware that she has done an offending act toward Ben. Her offending act belongs to infringement on possession. It is an infringement on possession because her offending act relates to other's property. She brings away Ben's helmet without asking for his permission first.

Anna expresses her apology by employing a simple form of apology expression. She utters an *expression of regret* "**so sorry**". She says it in a low tone to show her politeness in apologizing. She also says "*oh*" before she says her apology. She says "*oh*" in a high tone which indicates her

undeliberateness of bringing Ben's helmet away. She tries to strengthen her apology by saying "*thanks*" after her apology expression. The employing of "*thanks*" indicates her polite manner as she has almost done an act which may damage other people's personal property. Non-verbal expression is also performed to strengthen the degree of apologizing. She returns the helmet to Ben while smiling at him. Her smile functions to lessen the degree of the offence she has done toward him. Here, Anna uses negative politeness. It is negative politeness since she utters her apology to maintain her good relationship with Ben. It also functions to show that she does not intend to bring away Ben's helmet.

The situation is informal. They have the same social status as they are friends. The situation and their status make the conversation go on good atmosphere. It makes Anna's apology is responded positively by Ben. He receives his helmet smiling. It indicates that he does not consider it as a serious offence.

### **DATUM 19/ II/ POS/ Expl-Forg**

The conversation takes place on a bridge in Austria. The participants of the conversation are Anna Foster, and Scotty McGruff. Anna who is walking along the bridge at that time unintentionally meets McGruff. He will play Bungee Jumping. McGruff stole her purse and Ben's wallet when they were in Venice, Italy. Anna then asks McGruff about her purse because she really needs her money at that time.

Anna Foster : "McGruff?...McGruff".

Scotty McGruff : **"Look. My reasons were noble"**.

Anna Foster : "I trusted you".

Scotty McGruff : **"I needed the scratch. What can I say? Please forgive"**.

Anna is very startled when she sees McGruff on the bridge in Austria. She immediately calls his name. McGruff who gets ready to do Bungee Jumping is very surprised to see her there. He never expects to meet Anna again after he steals her purse. He quickly tries to avoid Anna while saying his



apologies. He apologizes to Anna as he has done an offending act toward Anna. The offence done by McGruff belongs to infringement on possession. It is an infringement on possession because he has stolen Anna's property, namely her purse.

McGruff uses a complex form of apology strategy in apologizing. At first, he employs an *explanation* **"My reasons were noble. I needed the scratch. What can I say?"**. By employing this strategy, he tries to explain his reason of stealing Anna's purse. After giving his explanation, he utters a *request for forgiveness* **"Please forgive"**. He says it in a tremble and fast voice. His fast voice indicates that he is shocked to meet Anna in that place, while his tremble voice shows his fear caused by his fault to Anna. He utters his apologies in a low tone to show that actually he is not a rude man. He is forced in doing that offence because he really needs the money in Anna's purse to have fun. McGruff applies negative politeness in apologizing. It is negative politeness because he apologizes to redress the addressee's negative face.

The relationship between the participants also influence the way the speaker utters his apologies. They have the same social status as they are friends. They also have a close relationship since they ever ride the same train to Venice. That is why, although he is fear to Anna, he tries to be relaxed in apologizing. It is proved by his attitude. After delivering his apologies, he jumps from the bridge.

At first, Anna gets annoyed because of McGruff's act. But, when she sees his funny manner after he says his apologies, she smiles. Anna responds to his apologies positively. It can be seen from their relationship which remains close after McGruff says his apologies to Anna.

## **6. Social behavior offence**

Social behavior offence is an offence relating to someone's attitude or behavior to the

addressee. It can be an act which can embarrass the speaker himself/herself. Sometimes, it can be an act which can make the hearer get angry to the speaker. It can also be an impolite act done by the speaker to the hearer. There are three data which belong to this kind of offence. They are data 4, 13, and 21.

#### **DATUM 4/ I/ SOB/ Emb-Regr**

The conversation takes place in James Foster's office. The participants of the conversation are Anna Foster, and her father. Anna is very disappointed with her father. She directly enters her father's office after her date fails because of her father's action. Finding her father, she protests him. She does not realize that there are several ambassadors from European countries who are sitting in the office. They are going to discuss the G8 Summit in Prague with her father. Anna who finally knows about their attendance in that room, soon falls silent at that time. She feels very embarrassed. Hurriedly, she apologizes to them because she has disturbed their meeting.

Anna Foster : "Dad...I can not believe you had that restaurant swarming with your secret servants. You ruined my date! And now I am going to die before I ever get to third base I mean second base".

James Foster : "Anna?"

(Then Anna turns her head)

Anna Foster : **"Talk to you about this later"**.

James Foster : "No...No, stay. Pull up a chair.

We're just discussing the G Summit in Prague. How to persuade the EU to adopt our plan to give humanitarian aid and medical technology to developing nations. But, you had a bad date. So we should probably focus on that".

Anna Foster : **"No, I'm so sorry to have interrupted. Excuse me"**.

After her date is failed by her father's action, Anna is very disappointed to him. She then enters her father's office directly without asking for his permission first. She does not realize that there are five European countries ambassadors who are going to discuss about the G8 Summit in Prague with Anna's father. They are sitting right behind her position. Anna protests her father for the failure of her date with Grant. She says her protest in a high tone and a loud voice. She wants to express her anger

because her father is overprotective to her. Yet, her father responds to her protest calmly.

When Anna has finished delivering her protest, her father gives a non-verbal sign to her. He moves his eyebrows up while looking at Anna's rear. Seeing her father's non-verbal signal, she turns her head to see at her rear position. She is very surprised to see that there are five ambassadors who are going to have a meeting with her father. Fortunately, those ambassadors pretend not to see what Anna has just done in that room. Their act rather lessens Anna's embarrassed feeling caused by her impolite action. Then, Anna's father makes an allusion to her. He asks Anna to discuss about her failed date with him and those ambassadors. Anna then realizes that she has made an embarrassing action. Hurriedly, she apologizes for the offending act she has done. Her offending act belongs to social behavior offence since she has done an act which embarrasses herself.

Anna utters her apology with a complex strategy of apology. She employs an *expression of embarrassment* **“Talk to you about this later”** followed by an *expression of regret* **“I'm so sorry to have interrupted. Excuse me”**. She employs two different strategies of apology in the same time to show her seriousness in apologizing. She realizes that she has done an impolite action by entering her father's office without asking for his permission first, so that she disturbs their meeting. By applying a complex form of apology strategies, she expects that her father and those ambassadors will forgive her impolite behavior. She expresses her apologies in a low tone and a serious manner to show her deep regret for having done such embarrassing action toward them. She uses negative politeness as she apologizes to redress her committed act.

Their relationship is distant. The situation is formal. Their social status is also different. Anna is subordinate as she is only a president's daughter, while those ambassadors are superior as they are her father's state visitors. Those factors also influence Anna in apologizing. That is why she uses a complex form of apology strategy. She uses direct apology (*expression of regret*) and indirect apology

(*expression of embarrassment*) to apologize.

Anna's apologies are responded positively by her father and those ambassadors. They do not consider her offending act as a serious problem. They continue their discussion soon after Anna leaves the room.

### **DATUM 13/ I/ SOB/ Regr**

The conversation takes place beside Ben's motorcycle. The participants of the conversation are Anna Foster and Ben Calder. Anna is very happy because finally she can escape from her father's secret agents. She is drunk at that time. When she wants to get into Ben's motorcycle, suddenly she rolls over from Ben's motorcycle. Because of the incident, Ben decides to leave his motorcycle and asks Anna to continue their journey on foot.

Ben Calder : "Tell you what. Second thoughts. Why don't we just forget the bike?"

Anna Foster : "Okay. **Sorry**".

After Anna bumps into a man who is hurriedly walking with his couple, she walks into Ben's motorcycle. Because she is drunk at that time, she rolls over from Ben's motorcycle when she wants to get into it. Because of the incident, Ben decides to leave his motorcycle, and asks Anna to continue their journey on foot. Hearing Ben's statement, Anna realizes that it is because of her behavior. She agrees with Ben's idea. But, she also says her apology to Ben for the offence she has done. It belongs to social behavior offence since she apologizes for an act which embarrasses the addresser herself.

Anna is drunk, so she only applies a simple form of apology strategy to apologize. She utters an *expression of regret* "**Sorry**" to apologize. She expresses her apology in a relaxed manner because she is drunk at that time. As a president's daughter, Anna is used to act politely in every condition, included when she has done a mistake to others. When she has done a mistake to others, she will immediately say her apology to show that she is a polite person. Hence, she says her apology to Ben

although she is drunk at the moment. Anna uses negative politeness as her apology expression indicates her awareness of having impinged on Ben's negative face.

They have an intimate relationship. The situation of the conversation is informal. Those factors influence Ben in responding Anna's apology. Moreover, Ben knows that Anna is drunk at that time. So, he responds to Anna's apology positively. He does not touch on the incident anymore. Then they continue their journey on foot.

### **Datum 21/ II/ SOB/ Regr-Expl**

The conversation takes place in front of the place where Weiss and Morales stay that night. The participants of the conversation are Alan Weiss and Cynthia Morales. They are talking about Ben's plan to bring Anna to the Love Parade in Berlin. Suddenly, Morales changes the topic of the conversation when she sees Weiss' new hair-cut. According to her, Weiss' new hair-cut is very sexy. Hearing her compliment, Weiss kisses her. Morales responds to his kiss. A moment later, Weiss realizes that he has done an impolite behavior toward Morales. He has kissed her without asking for her permission first.

Alan Weiss : "He is going to take her to the parade".

Cynthia Morales : "Well, I guess we are going to the parade. What?"  
(Morales looks at Weiss' new hair-cut)

Alan Weiss : "What?"

Cynthia Morales : "You did this for me, right?"

Alan Weiss : "This? No, I did not do it for you".

Cynthia Morales : "Really?"

Alan Weiss : "No, it was... I got tired of styling it, you know".

Cynthia Morales : "Okay."  
Because it is kind of sexy".  
(Then Weiss kisses Morales)

Alan Weiss : **"I'm sorry. Saw an opening, so I went for it. Sorry"**.

Cynthia Morales : "Yeah".

Morales is very surprised when she finds that Weiss has cut his hair. Implicitly, she ever asks

Weiss to cut his hair because she thinks that a man with short hair is sexy. When she knows that Weiss has cut his hair, she praises his new hair-cut. She says that Weiss is sexy with his new hair-cut. Hearing her praise, Weiss kisses her. Morales responds to his kiss. After a while, Weiss realizes that he has acted impolitely toward Morales. Then, he says his apology toward Morales for the offending act he has done toward her. This offence belongs to social behavior offence since it deals with the occurrence of the real act which damages the hearer's positive face. It also possibly creates an anger of the addressee.

Weiss apologizes to Morales by applying a complex form of apology strategy. At first, he utters an *expression of regret* **"I'm sorry"**. He says it twice. Then, He gives an *explanation* **"Saw an opening, so I went for it"**. He uses explanation to lessen the degree of the severity felt by the offended. He says expression of regret twice to strengthen his apology expressions to Morales. The employing of two direct apology strategies and an *explanation* show that he really regrets his impolite action toward Morales. He is very sorry for doing an impolite behavior toward Morales. He delivers his apologies in a low tone and a serious manner. The way he utters his apologies shows his seriousness in apologizing. Weiss uses negative politeness in apologizing as it signals the speaker's awareness of having impinged on the hearer's negative face.

Their relationship is intimate. The situation is informal. Those factors make Morales respond to Weiss' apologies positively. Apparently, Morales loves Weiss too. After Weiss says his apology expressions, Morales holds his arm while saying *"yeah"*. Her response indicates that she does not consider Weiss' action as a serious offence.

## **7. Instance of inconvenience**

Instance of inconvenience is an offence which leads to an inconvenient situation. It can be an act done by the speaker which causes an inconvenient situation toward the hearer. It can also be an act

which causes an uncomfortable feeling for the hearer. It makes the hearer feel uncomfortable because of the act done by the speaker. Nine data belong to this offence. They are data 1, 2, 3, 5, 9, 15, 17, 20 and 22.

### **DATUM 1/ I/ INC/ Expl**

The conversation takes place in front of the guard post in Anna's house. The participants of the conversation are Grant Hillman and Anna Foster. Grant picks Anna up to have date that night. He brings Anna a bunch of flowers. When he reaches Anna's house, he has to pass the security inspection first. The security guard inspects Grant and all things in his car, included the flowers he brings for Anna. Because of the inspection, the flowers become withered before they are given to Anna. When Anna gets into Grant's car, unintentionally she finds the withered-flowers in his car.

Anna Foster : "Hi, Grant".

(Anna takes the withered-flowers from the back seat)

Grant Hillman : **"These were for you. They would have impressed you"**.

Anna Foster : "No, no, no. They still do. They died for their country".

Grant Hillman : "Do you want to get out of here?"

Anna Foster : "More than you know".

The datum above shows that the apology expression is expressed by Grant Hillman toward Anna Foster. He actually brings Anna a bunch of fresh flowers. But, the flowers get withered before they are given to Anna because of the security inspection in Anna's house. Then Grant says his apology to Anna because he can not give her a bunch of fresh flowers. He considers that he has done an offending act toward Anna. This offence belongs to instance of inconvenience since the speaker feels that he has disappointed the hearer. He can not give her fresh flowers as a surprise.

When Anna gets into Grant's car, unintentionally she finds the withered flowers on the back seat. She takes the flowers from the seat. Grant sees her act, then, he says **"These were for you. They would have impressed you"** to apologize. He employs a simple form of apology expression to

apologize. He applies an *explanation* as an apology expression toward Anna. He wants to tell Anna that actually he brings Anna a bunch of fresh flowers, but the security guard in Anna's house has damaged it. He regrets that he can not make Anna happy because of the withered-flowers. He utters his apology in a low tone and a serious manner to show that actually he does not intend to make Anna get disappointed with him. He also says his apology in a regretful face covered with his smile. He expresses his apology in such way to lessen the degree of severity on the offence he has done. He also looks at Anna melancholically to show his deep regret for the offence he has made. Grant uses negative politeness in apologizing since he says his apology to maintain the social harmony between the interlocutors.

The situation of the conversation is informal. They have an intimate relationship. They also have the same social status since they are engaged. Those factors make the conversation go on good atmosphere.

At first, Grant is not convinced that Anna will respond to his apology positively. That is why he says his apology while doing a non-verbal act. He throws the flowers into the back seat of his car. But, unexpectedly Anna responds to his apology positively. She really appreciates his intention to give her a bunch of fresh flowers, although the flowers have been withered at the moment. She takes the flowers, then, she says that they are still valuable although they are in withered condition. Her manner indicates that she does not take it as a serious problem for her. Grant is very glad to see her reaction. Soon they go to the restaurant where they will have a romantic dinner together.

### **DATUM 2/ I/ INC/ Regr**

The conversation takes place in front of the restaurant where Anna Foster and Grant Hillman have a romantic dinner that night. The participants of the conversation are Anna Foster and Grant Hillman. Anna and Grant are chatting while they are waiting for the food they order. Suddenly they are



approached by a group of young men. Actually they are Grant's friends. They just want to take Anna and Grant's picture as a surprise for Anna. When they will take their camera out from their jacket, suddenly they are caught by James Foster's secret agents. Because of the incident, their date fails. Grant becomes very disappointed to Anna, then, he decides to leave her.

Anna Foster : **"I'm so sorry"**.

Grant Hillman : "I should wait for them".

Anna Foster : "No, come on, it's still early.  
We could go catch a movie or something".

When Grant's friends want to give a surprise to Anna and Grant, suddenly they are caught by several secret agents who are assigned by Anna's father to guard Anna. The incident makes Grant feel disappointed to Anna. Anna immediately says her apology to Grant for the incident caused by the secret agents' action. She apologizes for the offending act which belongs to an instance of inconvenience. It is an instance of inconvenience since her father's secret agents have done an act which causes uncomfortable feeling for the hearer.

Because of the incident, their date fails. Grant's friends have to be investigated in the police station. Soon Anna apologizes to Grant. She employs a simple form of apology expression in apologizing. She uses an *expression of regret* **"I'm so sorry"** to apologize. She utters it in a low tone and a serious manner which indicate her deep regret for what her father's secret agents have done toward his friends.

The situation is informal. They have an intimate relationship since they are engaged. But the conversation goes on bad atmosphere because Grant is seen so disappointed toward James' secret agents. Anna uses negative politeness in apologizing as she tries to redress the impingement by expressing her apology.

Anna's apology is responded negatively by Grant. He stops their date that night, and he

decides to accompany his friends in the police station.

### **DATUM 3/ I/ INC/ Self-Regr**

The conversation takes place in front of the restaurant where Anna Foster and Grant Hillman have a romantic dinner that night. The conversation occurs between Anna Foster and Grant Hillman. Grant is very disappointed with the inconvenient act done by James' secret agents. They catch Grant's friends who actually want to give a surprise to Anna. Knowing his feeling, Anna then says her apology to Grant. She asks Grant to forget the incident and continue their date, but Grant refuses it. Even, he decides to break their relationship at the moment.

Grant Hillman : "I should wait for them".

Anna Foster : "No, come on, it's still early.

We could go catch a movie or something".

Grant Hillman : "Anna...you are really great.

**But this is just way too out of control for me. I'm sorry".**

Grant feels disappointed with the incident in the restaurant. He realizes that his date with Anna will always be colored with such incidents. He is convinced that Anna's father will always send many secret agents to oversee Anna and him in their date. Finally, Grant decides to ask Anna to break their relationship at the moment. But, he knows that his decision will hurt Anna's heart. It will create an uncomfortable feeling toward Anna. So, he breaks their relationship while uttering his apology. He apologizes for the offence he has done toward Anna. It is an instance of inconvenience offence as he has made Anna feel uncomfortable and sad because of his decision.

When Anna knows that Grant wants to leave her, she tries to prohibit his going by inviting him to watch a movie with her. But, Grant refuses her invitation. He refuses it by saying his apology. He applies an *expression of self-deficiency* **"you are really great, but this is just way too out of**

**control for me**”, followed by an *expression of regret* “**I’m sorry**” to apologize. Grant uses a complex form of apology expression in refusing Anna’s invitation. He utters his apology in a serious manner. He also applies a non-verbal expression to support his apology. He looks at Anna’s eyes deeply. It indicates his deep regret because he refuses her invitation. Then, he breaks their relationship because he can not stand being overseen by her father’s secret agents continuously. He delivers his apology in a low tone to show that he acts politely in apologizing, although at that time he is very disappointed because of the incident. He applies a complex form of apology expressions to lessen the degree of severity felt by Anna because of his refusal and his decision to break their relationship.

The situation is informal. They have an intimate relationship since they are engaged. But the conversation goes on bad atmosphere because Grant is seen so disappointed toward James’ secret agents. Grant does not want to see Anna’s response toward his apology. After saying his apology, Grant leaves Anna who can only see his going disappointedly.

#### **DATUM 5/ I/ INC/ Expl-Min-Accp**

The conversation takes place in the dining room. Anna Foster is having breakfast with her parents, Mr. and Mrs. Foster. They are talking about Anna and Grant Hillman’s date which has failed because of her father’s secret agents who guard her secretly. Those secret agents have damaged her first date for arresting some boys who are finally known as Grant’s friends who want to take their picture as a surprise. When they will take a camera out from their jacket, those secret agents arrest them because they think that they will take a gun out. This occasion has damaged her date, and she becomes very annoyed with her father. When her parents have a meal, Anna is only stirring her meal up to show her annoyance to her father.

Mr. James Foster : “ **I know that dating is a little more difficult for you.**”  
Anna Foster : “ Try impossible.”

Mr. James Foster : **“And you know that the extra security is necessary.”**

Mrs. Foster : “They ruined her date. She really likes this boy.”

Mr. James Foster : **“Sweetie, I am just trying to protect you.”**

Anna Foster : “Dad, I am not that 18 -year-old girl who would only dance with you at your inaugural ball.”

Mr. James Foster : **“You are right.”**

Anna Foster : “Dad. You can make it up to me when we are in Prague.”

Mr. James Foster : “We will see.”

Mr. James Foster has created an offending act toward Anna by messing her first date. He feels guilty for hurting his daughter’s heart, although what he has done is actually for her own goodness. He says his apology to Anna because his deed has made Anna feel uncomfortable. The instance of inconvenience motivates him to perform an apology.

He tries to apologize to Anna by employing a complex form of apology expression. His attempt to redress his committed act toward Anna is by giving an *explanation*. He gives the *explanation* **“I know that dating is a little more difficult for you”** and **“And you know that the extra security is necessary”**, in a low tone but in a serious manner to show his deep regret for having damaged her date. But, Anna responds to his *explanation* negatively. She protests his act toward her by saying that he is overprotective to her. Seeing her negative response, Mr. James Foster utters his apology again. He uses a *minimizing the degree of the offence strategy* **“I am just trying to protect you”**. He employs this strategy to lessen the degree of severity of the offence he has done toward Anna. He says it in a low tone and a soft voice to show that he is not a rude father. He also precedes his apology by addressing his daughter *“sweetie”* to show his great love to her that the act he has done is just to protect her, especially as a president’s daughter. He does not really intend to hurt her heart. Anna responds to his next apology expression by explaining that she is 18 years old now. She is not a teenager anymore, so she wants her father not to overprotective to her. Hearing her explanation, Mr. James Foster utters his last apology strategy to apologize. He employs an *explicit acceptance of the blame*, **“You are right”**. He says it in a

low tone. The way he says his apology shows that he really regrets his act toward Anna. He uses negative politeness in apologizing as the apology expressions signal the speaker's awareness of having impinged on the hearer's negative face.

The setting of the conversation is informal. They have an intimate relationship. Mr. James Foster is superior as Anna's father, however, they are families. It makes the conversation go on good atmosphere. The purpose of the apologies delivered by Mr. James Foster is to make their relationship close again, especially as a harmonious family.

At first, Anna responds to her father's apology negatively. When her father delivers his *explanation*, she just keeps silent. After her father tells everything related to her boyfriend's life, she gets angry and she utters her response in a high tone. She thinks that her father has interfered her life too far. She only wants to get a little freedom from him like the other girls. Yet, after he father calls her "sweetie" and employs a *minimizing* strategy of apology "**I am just trying to protect you**" in a soft tone but a serious manner, and he agrees to give her a little freedom, she is not as angry as the previous one. After her father utters his *explicit acceptance of the blame* "**You are right**", Anna is not angry with him anymore . It is known from her request to her father to give her a freedom when they are in Prague. The spoiled voice she applies to say her request shows that she finally responds to her father's apology positively and she has forgiven him.

#### **DATUM 9/ I/ INC/ Min-Conc**

The conversation takes place in the music concert hall. The participants of the conversation are Anna Foster, Alan Weiss, and Cynthia Morales. Anna enjoys singing and dancing together with the rhythm of the music. Unintentionally, she sees many secret agents in the music concert hall at that time. She becomes very angry because her father has promised that he will only send two secret agents,

Weiss and Morales, to guard her in the music concert. In fact, her father breaks his promise to her. Then Anna approaches Weiss and Morales soon after she sees those other secret agents.

Anna Foster : “No! No way!

No way! He said just two of you”.

Cynthia Morales : “**No, that's just security...**”

Alan Weiss : “**Don't worry about it. They are local guys**”.

Anna is very disappointed when she realizes that her father commands more than two secret agents to oversee her when she watches the music concert in Prague. Soon she approaches Weiss and Morales. She expresses her anger in a high tone. She feels very discomfort with the strict guarding toward her. Seeing Anna’s reaction, Weiss and Morales say their apology to her. They apologize to Anna because they realize that they have done an offending act toward her. It is an instance of inconvenience offence since they have created an uncomfortable feeling toward Anna.

Morales delivers her apology using the strategy *minimizing the degree of the offence*. She says “**No, that's just security...**”. She utters her apology in a stressing low tone. She applies that strategy to lessen the degree of the severity caused by the offence they have done toward Anna. The low tone indicates that Morales tries to apologize in polite way. While the stressing tone is applied to assert that the people Anna sees are only local police who oversee the music concert. She apologizes in a serious manner to support the apology expression she expresses. Morales employs negative politeness since she apologizes for having impinged on the hearer’s negative face.

Weiss also says his apology to Anna. He employs an *Expressing concern for hearer* “**Don't worry about it. They're local guys**” in apologizing. He tries to pacify the hearer by showing his concern toward Anna. He says his apology in a low tone and a soft voice accompanied with a serious manner to convince Anna that the people Anna sees are not her father’s secret agents. They are only local police who supervise the music concert. He applies positive politeness to apologize since it is an

expression which shows a concern for the addressee's feeling.

They have a distant relationship. They have different social status. Anna is superior since she is a president's daughter, while Weiss and Morales are subordinate since they are her father's secret agents. The situation is informal, but the conversation goes on bad atmosphere. It is because Anna is really hurt by their offending act. It makes Anna respond to their apology negatively. She leaves them directly with a disappointed face. It indicates that she does not forgive them.

### **DATUM 15/ I/ INC/ Accp-Ack-Forb-Expl-Conc-Self**

The conversation is done on the phone. The participants of the conversation are Anna Foster and James Foster, her father. James Foster is in the meeting room at that time. Suddenly, Anna who is in the railway station phones him. She explains her reason of her not going home last night. She is disappointed to him because he broke his promise. Then she asks her father to apologize to her. Her father complies with her wishes. Then he apologizes to Anna because he did not keep his promise to her.

James Foster : "Anna?"

Anna Foster : "Dad? Listen to me. You were wrong. You broke your promise. I needed your trust.

When I saw you sent all those agents, I went crazy which I know wasn't right. This is your fault, so I'll give you the chance to apologize".

James Foster : **"You're right, sweetie. I shouldn't be making promises I don't intend to keep.**

**Maybe I can learn to lighten up a bit"**.

Anna Foster : "Dad, thank you very much for not being mad about this".

James Foster : **"I was your age once too. I'm just glad you're safe. I don't know"**.

Anna Foster : "You know what? I am going to say it. You guys have officially turned into cool parents".

Anna did not go home last night. She got very disappointed with her father because her father broke his promise to her. He promised that he would only send two secret agents to guard her in attending a music concert in Prague. But, he sent more than two agents to oversee her. The next morning, she phones her father to tell her reasons of not going home last night. She also wants him to

say his apology to her. After hearing her explanation, James apologizes to her. He realizes that he has done an offending act toward Anna. It is an instance of inconvenience since he has created an act which causes an uncomfortable situation for the hearer.

James applies a complex form of apology strategy in apologizing. At first, he utters an *explicit acceptance of the blame* **“You're right, sweetie”**. This strategy is followed with an *implicit acknowledgment* **“I shouldn't be making promises I don't intend to keep”**. Then he uses a *promise of forbearance* **“Maybe I can learn to lighten up a bit”**. He expresses his apologies in a stressing soft tone and a serious manner. The way he apologizes shows that he is not angry with her not returning home last night. The employing of several apology strategies shows that he really regrets his act toward Anna. He also wants to show that he realizes his fault toward Anna. He says his apology expressions in a soft tone to lessen the degree of severity caused by the offence he has done.

At first, Anna does not believe her father's words. She responds to his apologies by thanking him for not being angry to her. She expresses her thanking with a doubtful voice. Her non-verbal reaction indicates that she does not believe her father's words.

Realizing this situation, James strengthens his apologies by applying a complex form of apologies again. He utters an *explanation* **“I was your age once too”**, followed with an *expressing concern for hearer* **“I'm just glad you're safe”**, and ended with an *expression of self deficiency* **“I don't know”**. He uses three different apology strategies again to show his seriousness in apologizing. He uses a stressing soft tone and a serious manner in apologizing. The way he utters his apologies indicates that he really regrets his act which hurts Anna's feeling. Here, James uses both negative and positive politeness. It is negative politeness as it signals the speaker's awareness of having impinged on the hearer's negative face. It is also positive politeness since the speaker shows his concern for the addressee's well-being.



From the six apology strategies employed by Anna's father, it can be seen that he only uses indirect apology strategies to apologize. It is influenced by his position as Anna's superior, that is as her father. He employs a complex form of apology expressions intentionally to show his seriousness in apologizing, although all of them are in the form of indirect apology.

They have different social status, but they have intimate relationship since they are families. It influences Anna's attitude in responding to her father's apologies. When she hears the last three apology expressions expressed by her father, her doubtful voice gradually changes into a happy voice. Then she smiles. She says that she is so happy to have such kind parents like her parents. It indicates that Anna responds to James' apologies positively.

#### **DATUM 17/ I/ INC/ Regr**

The conversation takes place in a running train which is ridden by Anna Foster and Ben Calder. The participants of the conversation are Anna Foster and Ben Calder. Ben Calder realizes that he has treated Anna like a child. He acts that way because he just wants to protect her. Their social status is the same since they are friends.

Ben Calder : "Hey, listen. **I'm sorry I treated you like a child.** I was just feeling a little bit overprotective."

Anna foster : "Thank you. That is very nice of you, but I already have a father".

Ben Calder : "Yeah".

Ben can not stand to be disregarded by Anna. Then he apologizes to Anna for the offence he has done toward her. It belongs to instance of inconvenience. It is an instance of inconvenience because he has caused an uncomfortable feeling through his action.

Ben apologizes to Anna by employing a simple form of apology expression. He uses an *expression of regret* "**I'm sorry I treated you like a child**" to apologize. He utters it in a soft voice and a low tone. His apology indicates that he really regrets his action which hurts Anna's feeling. His soft

voice and low tone in apologizing indicate that he is not a rude man. He apologizes in a polite manner. Ben uses negative politeness as it indicates his attempt to redress the offence that he has done toward Anna. He delivers his apology to Anna to maintain the social harmony between them.

They have the same social status since they are friends. Their relationship is close. It makes the conversation go on quite good situation. Anna responds to Ben's apology by saying that she has had a father, so Ben does not need to treat her like a child. She says it while smiling. The way she responds to Ben's apology indicates that she has forgiven Ben. After Ben says his apology toward her, their relationship is close again.

#### **DATUM 20/ II/ INC/ Regr**

The conversation occurs in the bank of a river where Anna Foster, Ben Calder, Scotty McGruff, and his friends set their tents up that night. The participants of the conversation are Ben Calder and Anna Foster. Ben Calder has finished roasting wafers for Anna and himself. Then, he approaches Anna who is sitting on a big stone near the bank of the river. Ben sits beside her and he gives Anna one of the wafers he has roasted. When he is looking at the campfire, suddenly Anna touches Ben's cheek with the hot wafer cream. Their social status is same as they are close friends.

Ben Calder : "Just so you know, that's incredibly hot".

Anna Foster : **"Oh, I'm sorry"**.

When Ben is looking at the campfire, suddenly Anna touches Ben's cheek with the hot wafer cream while laughing. Ben responds her act by saying that the cream is very hot. Anna immediately realizes that she has hurt Ben's cheek. She then apologizes to Ben. She apologizes for the offending act she has done toward him. Her act belongs to instance of inconvenience. It is an instance of inconvenience as the speaker perceives that her act has caused an uncomfortable condition toward the hearer.

Anna utters her apology in a simple form of apology strategy. She applies an *expression of regret* **“Oh, I'm sorry”** to apologize to Ben. She says it in a spoiled tone and a serious face to show that she really regrets her offending act toward him. She utters her apology while smiling to lessen the degree of severity of the offence felt by the hearer. Anna uses negative politeness in apologizing as she apologizes to redress the hearer's negative face.

The situation of the conversation is informal. They have an intimate relationship because they have fallen in love each other. It makes the conversation go on good atmosphere. Anna tries to strengthen her verbal expression by showing a non-verbal expression of apology. She helps Ben to omit the hot cream from Ben's cheek with her fingers. This condition makes them look at each other for a moment. This situation shows that Ben does not consider Anna's act as a serious offence. It means that he responds to Anna's apology expression positively.

#### **DATUM 22/ II/ INC/ Lint**

The conversation takes place in James Foster's room. The participants of the conversation are James Foster and Anna Foster. James realizes his fault of being too overprotective toward Anna. It causes Anna's heart broken because she finally decides to leave Ben whom she loves very much. Anna has decided to forget Ben because he has kept his identity as her father's secret agent from her. In fact, Anna can not forget him at all. James Foster who understands her feeling tries to compensate his fault to her.

James Foster : “Anna.”

Anna Foster : “No, Dad. You know what? I know why you were so protective. You didn't want me to get hurt. You were right. I needed protection because people can't be trusted. I have learned my lesson”.

James Foster : **“I didn't want you to learn that lesson”.**

Anna Foster : “Too late”.

Seeing Anna again in her long vacation, James Foster is very happy. Yet, he also feels sad

when he finds out that Anna still keeps a sadness in her heart because of her parting with Ben Calder. She only pretends as if she were fine after her parting with Ben. But, her father knows what she really feels at the moment. He knows that actually she still loves Ben very much. Then, James Foster says his apology to Anna for what he has done. He realizes that what has happened to Anna and Ben is caused by his action. He asks Ben to oversee her secretly. But, Anna falls in love with Ben after she is acquainted with him. And finally when she knows about Ben's real identity, she becomes very disappointed with Ben. Then she decides to leave Ben although actually she still loves him very much. James apologizes to Anna for the offending act he has done toward her. It is an instance of inconvenience as he has done an act which causes an uncomfortable feeling for the hearer.

James says his apology in a simple form of apology expression. He uses an indirect apology strategy, namely an *expression of lack of intent*. He says **"I didn't want you to learn that lesson"**. He delivers it in a soft voice and a serious manner while looking at her eyes deeply. The way he utters his apology shows that he really regrets his action toward Anna. He is very sorry for having hurt her heart. James uses negative politeness in apologizing as it signals the speaker's awareness of having impinged on the hearer's negative face.

They have different social status. James Foster is superior because he is Anna's father, while Anna is subordinate as she is James' daughter. Although their status is different, they have an intimate relationship since they are families. It makes the conversation go on good atmosphere.

Anna responds to James' apology positively. Although she answers *"too late"*, she says it while smiling. It indicates that she does not want to blame her father for what had happened to her. Then she jokes with her father. Her manner shows her positive response toward her father's apology. She realizes that her father is overprotective to her because he loves her very much.

## **P. Discussion**

The discussion discusses about some findings found from the data analyses in the previous subchapter. It presents the answers for the problem statements. The discussions of this research are as follows:

E. The kinds of offenses that motivate the characters in the film “Chasing Liberty” to deliver their apologies are infringement on space, infringement on talk, infringement on time, infringement on possession, social behavior offence, and instance of inconvenience. Those offences are based on Holmes’ kinds of offence finding. Infringement on space is an offence which occurs when the offender bumps into someone. Infringement on space can be an act done by the speaker which narrows the hearer’s space by his/her act. It can be the speaker’s act which tries to restrict the other’s space. The examples of infringement on space are bumping into someone, queue jumping, etc. The data which belong to this offence is data 8 and 12. Both of the data show that the speaker bumps into someone.

Infringement on talk is an offence relating to the speaker’s statement which may damage the hearer’s face. The speaker may say a wrong statement or he/she may say something which hurts, offends or insults the hearer’s feeling with his/her words. The examples of infringement on talk are interrupting, talking too much, saying the wrong thing, etc. The data which belong to this offence are data 6, 11, 14, 16, and 18. The data show that the speakers insult the hearer with their statements, say the wrong thing to the hearer, and interrupt the other people.

Infringement on time is an offence which occurs when the offender does not come at the agreed or proper time. The speaker wastes the hearer’s time by his/her act. Hence the speaker has damaged the hearer’s negative face by his/her act. There is only one datum which belongs to this offence, that is, datum 7. The datum show that the speaker does not come on the agreed time.

Infringement on possession is an offence which occurs when there is a damage on someone’s

possession. It can be an act done by the speaker which damages or causes the hearer's personal property lost. It can also be an act which is intentionally done by the speaker relating to the hearer's personal property. The speaker has damaged the hearer's face by his/her act. The data which belong to this offence are data 10, and 19. The data show that the speakers take and even steal the other's property.

Social behavior offence is an offence relating to someone's attitude or behavior to the addressee. It can be an act which can embarrass the speaker himself/herself. Sometimes, it can be an act which can make the hearer get angry to the speaker. It can also be an impolite act done by the speaker to the hearer. The data which belong to this offence are data 4, 13, and 21. The data show that the speakers do an embarrassing act and an impolite behavior.

Instance of inconvenience is an offence which leads to an inconvenient situation. It can be an act done by the speaker which causes an inconvenient situation toward the hearer. It can also be an act which causes an uncomfortable feeling for the hearer. It makes the hearer feel uncomfortable because of the act done by the speaker. The data which belong to this offence are data 1, 2, 3, 5, 9, 15, 17, 20 and 22. All the data show that the speakers cause an uncomfortable feeling for the hearers.

F. The characters in the film "Chasing Liberty" express their apologies in various ways. The characters in the film "Chasing Liberty" express their apologies with the simple and complex form of apology strategies. A simple form of apology strategy is the employing of one apology strategy, while a complex form of apology strategy is the employing of more than one apology strategy in apologizing. The employing of complex form of apology strategy can be the combination of direct and indirect apology strategy or more than one indirect apology strategy. The employing of the simple and complex form of apology strategy is influenced by the degree of severity of the offence and the addressee's response after the speakers deliver their apology expressions. The speakers choose a simple form of apology strategy to apologize if the offence they have done is not so

serious, and the addressee responds to their apologies positively. The speakers apply a complex form of apology strategy when the offence they have done is so serious and the hearer responds to their first apology negatively. But, here the hearer still gives a chance for the speakers to utter their other apology expressions. So, the speakers employ a complex form of apology strategy to repair their relationship with the hearer after the offence they have done. Yet, there are three data which show that the speakers apply a simple form of apology strategy, whereas the offence they have done is the serious one. It is because the speakers do not have a chance to express their further apologies as the hearer leaves them soon after hearing their first apology expression. There are also three data which show that the speakers apply a complex form of apology strategy although the hearer has responded their first apology positively. It is because the speakers want to show their seriousness in apologizing and also indicate their reluctance to impinge on the hearer's negative face.

In apologizing, the speakers employ various apology strategies. They are evasive strategies (minimizing the degree of the offence and blaming someone else strategy), indirect apologies (acknowledgment, expression of lack of intent, expression of self-deficiency, expression of embarrassment, explicit acceptance of the blame, and explanation strategy), direct apologies (expression of regret, offer of apology, and request for forgiveness), and remedial support (expressing concern for hearer and promise of forbearance). Direct apologies are apology expressions which utilize one of the verbs which directly signals apology (such as: apologize, be sorry, excuse, and forgive). While, the evasive strategies, indirect apologies, and remedial support (or the three can be called indirect apologies) do not utilize the verbs which directly signal apology. The employing of apology strategy is influenced by the social status, the social distance between the participants, and the formality of the situation. The speakers who have the same social status and a close relationship with the hearer, and the situation is informal prefer to choose direct apology, especially the expression of

regret in apologizing. Whereas, if the speakers have the same social status and a close relationship with the hearer but the situation is formal, the speakers tend to apply indirect apology or a more formal direct apology, namely a request for forgiveness. But, there is a datum which shows that in informal situation, the same social status and an intimate relationship, the speaker employs indirect apology, namely an explanation strategy. It is because the speaker feels that the offence he has done is caused by the other people. If the speaker is superior, the relationship between the participants is distant, but the situation is informal, the speaker chooses direct apology. But, if the speaker as superior has an intimate relationship with the hearer as families, and the situation is formal, the speaker tends to choose indirect apology. It is caused by his social status as the hearer's father. Whereas, if the speaker is subordinate, the relationship between the participants is distant, and the situation is formal, the speaker chooses indirect apology or he may apply a more formal direct apology, namely an offer of apology. The speakers usually apply direct apology in complex form when the offence they have done toward the hearer is the serious one. The speakers tend to employ direct apology in simple form when they have done an offence which has the lower degree of severity.

The characters deliver their apologies in high tone and low tone. The employing of high tone indicates that the speaker does her offending act unintentionally. For the example, when suddenly the speaker bumps into someone, she says "sorry" in high tone. It means that she bumps him unintentionally. The speaker also applies high tone when she feels that the offence she has done is not so serious. Low tone is employed by the speakers to calm down the hearer. In apologizing, the characters apply low tone with various voices. They are soft voice, firm voice, spoiled voice, and also tremble and fast voice. Low tone with soft voice indicates that the speaker is not a rude person. Low tone with firm voice is used to show the speaker's seriousness in apologizing. Low tone with spoiled voice indicates that the offending act done by the speaker is just to tease the addressee. Low tone with



tremble and fast voice shows that the speaker feels guilty because of his offending act. Besides uttering verbal expressions of apology, the characters also show non-verbal expressions in apologizing. The non-verbal expressions shown by the characters are smiling, blinking the left eye, touching, looking at the hearer's eyes deeply, and also showing a serious manner in apologizing. The non-verbal of smiling appears in the data 8, 10, 14, and 20. The non-verbal of blinking the left eye can be found in the datum 14. The non-verbal of touching appears in the data 16 and 20. The non-verbal of looking at the hearer's eyes deeply can be found in the datum 3. Most of the data show that the speakers apologize in a serious manner.

3. The factors which influence the ways the characters in the film "Chasing Liberty" in expressing their apology as politeness strategy.

The employing of a simple or a complex form of apology strategy is influenced by the degree of severity of the offence and the response given by the addressee. The higher degree of severity of the offence and the more negative response given by the addressee, the more complex form of apology strategy will be applied by the speaker in apologizing. The speakers employ a simple form of apology strategy to maintain the good relationship with the hearer. The employing of simple form of apology strategy is also to restore the relationship through the acknowledgment of wrong doing. The employing of a complex form of apology strategy is to show the speaker's seriousness in apologizing. It also indicates a deep regret shown by the speaker because of his/her offending act.

The employing of apology strategy in apologizing is influenced by the social distance, the formality of the situation, and the social status of the participants. The more formal situation and the more distant relationship will make the speaker have to be more careful in applying the apology strategy. In informal situation, the speakers who have an intimate relationship and the same social status or the higher social status tend to be easier in uttering their apology. They prefer to choose less formal

direct apology in simple or complex form of apology strategy. While in formal situation, the speakers who have the same social status with the hearer but their relationship is distant, or the speaker is subordinate, the speaker will be more careful in uttering their apology. They tend to choose indirect apology expression, or more formal direct apology strategy. Even, the speaker may address the hearer with the hearer's title to show his respect in conveying his apology. Sometimes, if the speaker is superior while the hearer is subordinate and they have an intimate relationship as families, the speaker prefers to employ indirect apology strategies in complex form. It is because of his social status as superior. The reason of why the speaker uses a complex form of apology strategies is that the speaker wants to show his seriousness in apologizing. Apologizing can be a negative politeness strategy when the speaker indicates his or her reluctance to impinge on the hearer's negative face and thereby partially redresses that impingement. Apologizing can be a positive politeness when the speaker concerns for the addressee's well-being, needs, interests, feelings, and so forth. The speakers who apologize with indirect apology in a complex form tend to apply positive and negative politeness strategy. It indicates that besides they concern for the addressee's well being and feeling, they also want to redress their fault toward the hearer. While, the speakers who employ direct apology tend to apply it as negative politeness strategy. It indicates the speakers' reluctance to impinge on the hearer's negative face and thereby partially redress their fault.

The speakers apply high tone and low tone in apologizing. The employing of the intonation shows the way the speakers consider their offending act toward the addressee. The speakers apply the high tone when they feel that they do their offending act unintentionally. By employing the high tone, they also try to minimize the degree of severity of the offence they have done. Whereas, the speakers apply low tone when they feel guilty for the offending act they have done toward the hearer, and they regret it. The low tone is applied by the speakers to calm down the hearer. In apologizing, the speakers

also show non-verbal expressions. The non-verbal expressions are applied by the characters to calm down the hearer, and to strengthen their verbal apology expressions. The speakers utter their apology while smiling to show their seriousness in apologizing and to lessen the degree of severity on the offence they have done. The speaker delivers his apology while blinking his left eye to show that the offence he has done toward the hearer is only to tease her. The speakers say their apology while touching the hearers to pacify the hearers. The speaker utters his apology while looking at the hearer's eyes deeply to show his deep regret on the offending act he has done toward the hearer. The speakers deliver their apology in a serious manner to show their seriousness in apologizing.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **14. Conclusion**

This chapter consists of the conclusions of the analyses in previous chapter and the suggestions for the other researches of apology expression. The conclusions answer the problem statements. The conclusions drawn by the researcher in this research are as follows:

**E.** The kinds of offenses that motivate the characters in the film “Chasing Liberty” to deliver their apologies are infringement on space, infringement on talk, infringement on time, infringement on possession, social behavior offence, and instance of inconvenience. The offense which mostly motivates the characters to apologize is the instance of inconvenience.

**F.** The characters in the film “Chasing Liberty” express their apologies in various ways. The conclusions of the ways they apologize are as follows:

g. The characters in the film “Chasing Liberty” express their apologies with the simple and complex form of apology strategies.

A simple form of apology strategy is the employing of one apology

strategy, while a complex form of apology strategy is the employing of more than one apology strategy in apologizing. The speakers choose a simple form of apology strategy to apologize if the offence they have done is not so serious, and the addressee responds to their apologies positively. The speakers apply a complex form of apology strategy when the offence they have done is so serious and the hearer responds to their first apology negatively. But, here the hearer still gives a chance for the speakers to utter their other apology expressions. So, the speakers employ a complex form of apology strategy to repair their relationship with the hearer after the offence they have done.

- h. In apologizing, the speakers employ various apology strategies. They are evasive strategies (minimizing the degree of the offence and blaming someone else strategy), indirect apologies (acknowledgment, expression of lack of intent, expression of self-deficiency, expression of embarrassment, explicit acceptance of the blame, and explanation strategy), direct apologies (expression of regret, offer of apology, and request for forgiveness), and remedial support (expressing concern for hearer and promise of forbearance). Direct apologies are apology expressions which utilize one of the verbs which directly signals apology (such as: apologize, be sorry, excuse, and forgive). While, the evasive strategies, indirect apologies, and remedial support (or the three can be called indirect apologies) do not utilize the verbs which directly signal apology. The speakers who have the same social status and a close relationship with the hearer, and the situation is informal prefer to choose direct apology, especially the expression of regret in apologizing. Whereas, if the speakers have the same social status and a close relationship with the hearer but the situation is formal, the speakers tend to apply indirect apology or a more formal direct apology, namely a request for forgiveness.

But, there is a datum which shows that in informal situation, the same social status and an intimate relationship, the speaker employs indirect apology, namely an explanation strategy. It is because the speaker feels that the offence he has done is caused by the other people. If the speaker is superior, the relationship between the participants is distant, but the situation is informal, the speaker chooses direct apology. But, if the speaker as superior has an intimate relationship with the hearer as families, and the situation is formal, the speaker tends to choose indirect apology. It is caused by his social status as the hearer's father. Whereas, if the speaker is subordinate, the relationship between the participants is distant, and the situation is formal, the speaker chooses indirect apology or he may apply a more formal direct apology, namely an offer of apology.

- i. The characters deliver their apologies in high tone and low tone. The employing of high tone indicates that the speaker does her offending act unintentionally. The speaker also applies high tone when she feels that the offence she has done is not so serious. Low tone is employed by the speakers to calm down the hearer. In apologizing, the characters apply low tone with various voices. They are soft voice, firm voice, spoiled voice, and also tremble and fast voice. Low tone with soft voice indicates that the speaker is not a rude person. Low tone with firm voice is used to show the speaker's seriousness in apologizing. Low tone with spoiled voice indicates that the offending act done by the speaker is just to tease the addressee. Low tone with tremble and fast voice shows that the speaker feels guilty because of his offending act. Besides uttering verbal expressions of apology, the characters also show non-verbal expressions in apologizing. The non-verbal expressions shown by the characters are smiling, blinking the left eye, touching,

looking at the hearer's eyes deeply, and also showing a serious manner in apologizing.

**J.** The conclusions of why the characters in the film "Chasing Liberty" employ such ways in apologizing are as follows:

- k. The employing of a simple or a complex form of apology strategy is influenced by the degree of severity of the offence and the response given by the addressee. The higher degree of severity of the offence and the more negative response given by the addressee, the more complex form of apology strategy will be applied by the speaker in apologizing. The speakers employ a simple form of apology strategy to maintain the good relationship with the hearer. The employing of a complex form of apology strategy is to show the speaker's seriousness in apologizing. It also indicates a deep regret shown by the speaker because of his/her offending act.
- l. The employing of apology strategy in apologizing is influenced by the social distance, the formality of the situation, and the social status of the participants. The more formal situation and the more distant relationship will make the speaker have to be more careful in applying the apology strategy. In informal situation, the speakers who have an intimate relationship and the same social status or the higher social status tend to be easier in uttering their apology. They prefer to choose less formal direct apology in simple or complex form of apology strategy. While in formal situation, the speakers who have the same social status with the hearer but their relationship is distant, or the speaker is subordinate, the speaker will be more careful in uttering their apology. They tend to choose indirect apology expression, or more formal direct apology strategy. Even, the speaker may address the hearer with the hearer's title to show his respect in conveying his apology. Sometimes, if the speaker is superior while the hearer is subordinate and

they have an intimate relationship as families, the speaker prefers to employ indirect apology strategies in complex form. It is because of his social status as superior. The reason of why the speaker uses a complex form of apology strategies is that the speaker wants to show his seriousness in apologizing. The speakers who apologize with indirect apology in a complex form tend to apply positive and negative politeness strategy. It indicates that besides they concern for the addressee's well being and feeling, they also want to redress their fault toward the hearer. While, the speakers who employ direct apology tend to apply it as negative politeness strategy. It indicates the speakers' reluctance to impinge on the hearer's negative face and thereby partially redress their fault.

- m. The speakers apply high tone and low tone in apologizing. The employing of the intonation shows the way the speakers consider their offending act toward the addressee. The speakers apply the high tone when they feel that they do their offending act unintentionally. By employing the high tone, they also try to minimize the degree of severity of the offence they have done. Whereas, the speakers apply low tone when they feel guilty for the offending act they have done toward the hearer, and they regret it. The low tone is applied by the speakers to calm down the hearer. The speakers also show non-verbal expressions in apologizing. The non-verbal expressions are applied by the characters to calm down the hearer, and to strengthen their verbal apology expressions.

## **15. Suggestion**

In this research, the researcher reveals the employing of apology expression as politeness strategy expressed by the characters in the film "Chasing Liberty". It discusses the way the characters deliver their apology expression by considering the social status, the social distance, the situation of the



conversation, and the degree of severity of the offence. This research uses Trosborg's apology strategies and Holmes' kinds of offences finding and social dimensions. The students who are interested in analyzing apology expressions can conduct their research based on the other linguists' apology strategies. They may use Olsthain and Cohen apology strategies, or Fraser apology strategies, or Holmes' apology strategies, or by combining several linguists' apology strategies in their research. This research focuses its analyses on the personal apologies for social infraction by individuals. The students who are interested to hold a research on the apology expression can focus their research on the institutional or governmental apologies for particular policies or incidents.

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# APPEDICES

### **DATUM 1/ I/ INC/ Expl**

Anna Foster : “Hi, Grant”.

(Anna takes the withered-flowers from the back seat)

Grant Hillman : **“These were for you. They would have impressed you”.**

Anna Foster : “No, no, no. They still do. They died for their country”.

Grant Hillman : “Do you want to get out of here?”

Anna Foster : “More than you know”.

### **DATUM 2/ I/ INC/ Regr**

Anna Foster : **“I'm so sorry”.**

Grant Hillman : “I should wait for them”.

Anna Foster : “No, come on, it's still early.

We could go catch a movie or something”.

### **DATUM 3/ I/ INC/ Self-Regr**

Grant Hillman : “I should wait for them”.

Anna Foster : “No, come on, it's still early.

We could go catch a movie or something”.

Grant Hillman : “Anna...you are really great.

**But this is just way too out of control for me. I'm sorry”.**

**DATUM 4/ I/ SOB/ Emb-Regr**

Anna Foster : “Dad...I can not believe you had that restaurant swarming with your secret servants. You ruined my date! And now I am going to die before I ever get to third base I mean second base”.

James Foster : “Anna?”

(Then Anna turns her head)

Anna Foster : **“Talk to you about this later”.**

James Foster : “No. No, stay. Pull up a chair.

We're just discussing the G Summit in Prague. How to persuade the EU to adopt our plan to give humanitarian aid and medical technology to developing nations. But, you had a bad date. So we should probably focus on that”.

Anna Foster : **“No, I’m so sorry to have interrupted. Excuse me”.**

**DATUM 5/ I/ INC/ Expl-Min-Accp**

Mr. James Foster : **“ I know that dating is a little more difficult for you.”**

Anna Foster : “ Try impossible.”

Mr. James Foster : **“And you know that the extra security is necessary.”**

Mrs. Foster : “They ruined her date. She really likes this boy.”

Mr. James Foster : **“Sweetie, I am just trying to protect you.”**

Anna Foster : “Dad, I am not that 18 -year-old girl who would only dance with you at your inaugural ball.”

Mr. James Foster : **“You are right.”**

Anna Foster : “Dad. You can make it up to me when we are in Prague.”

Mr. James Foster : “We will see.”

**DATUM 6/ I/ TALK/ Regr**

Mrs. Foster : “They ruined her date. She really likes this boy.”

Mr. James Foster : “Oh, okay. A boy who ranks 24th in his class, plays Xbox two hours a day...and wants to go to art school.”

Anna Foster : “Who told you that ?”

Mr. James Foster : “Phil.”

Anna Foster : “Okay, I do not want some guy...who wears his sunglasses inside at night...**Sorry, Phil.** Listening in on my dinner dates. That is such a total abuse of power. I am eighteen years old and I want to go out on a date without guys in bad suit...**Sorry, Harper.** Hiding behind every tree. Nothing is private.”

#### **DATUM 7/ I/ TIME/ Regr-Blam**

Gabrielle Le Clerc : “Anna”.

Anna Foster : “Gabrielle! How are you?”

Gabrielle Le Clerc : “Good.

**I’m sorry I am late...**

**but the guards outside took turns to search me”.**

#### **DATUM 8/ I/ SPA/ Regr**

Anna Foster : “Gabby, I am so excited. I feel so free”.

Gabrielle Le Clerc : “You are going to love it”.

(Anna bumps into a man)

Anna Foster : “**Sorry. Sorry**”.

The Man : “Excuse me”.

#### **DATUM 9/ I/ INC/ Min-Conc**

Anna Foster : “No! No way!

No way! He said just two of you”.

Cynthia Morales: “**No, that's just security...**”

Alan Weiss : “**Don't worry about it. They are local guys**”.



## DATUM 10/ I/ POS/ Regr

Anna Foster : “Thank you so much for the ride, Ben. I appreciate it. Bye...”

Ben Calder : “Oh, wait. Helmet?”

Anna Foster : **“So sorry.** Thanks”.

## DATUM 11/ I/ TALK/ Apol

James Foster : “Ben Calder”.

Ben Calder : “Mr. President, hello”.

James Foster : “I want you to keep our daughter”.

Ben Calder : “Sir?”

James Foster : “Make sure she has no idea who you are”.

Ben Calder : “But, sir...”

James Foster : “Weiss and Morales are being informed of this plan as we speak”.

Ben Calder : “Mr. President, with all due respect..”

James Foster : “All due respect would mean accepting this duty without protest,  
Calder.”

Ben Calder : **“My apologies, Mr. President”.**

James Foster : “I know my daughter.

Without MTV and clean sheets she will beg to come home.”

## DATUM 12/ I/ SPA/ Regr-Min

Anna Foster : “So I am free. Yes! I finally will get to experience the real Prague”.

“ I want to taste it. I want to smell it”.

Ben Calder : “Be sure to smell it before you taste it”.

Anna Foster : “Ben, I want to find passion...”

(Anna bumps into a man)

Ben Calder : **“Sorry about that, we’re just...looking for passion”.**

The man : “Yeah”.

#### **DATUM 13/ I/ SOB/ Regr**

Ben Calder : “Tell you what. Second thoughts. Why don't we just forget the bike?”

Anna Foster : “Okay. **Sorry**”.

#### **DATUM 14/ I/ TALK/ Accp-Regr**

Alan Weiss : “Isn't this romantic?

Almost like we're on a date, isn't it, Morales?”

Cynthia Morales:”Yeah, right.

You on a last-name basis with most of your girlfriends?”

Alan Weiss : “Cynthia”.

Cynthia Morales : “Please, don't. Just don't”.

Allan Weiss : **“I know. I know, it didn't feel right. Sorry”.**

#### **DATUM 15/ I/ INC/ Accp-Ack-Forb-Expl-Conc-Self**

James Foster : “Anna?”

Anna Foster : “Dad? Listen to me. You were wrong. You broke your promise. I needed your trust.

When I saw you sent all those agents, I went crazy which I know wasn't right. This is your fault, so I'll give you the chance to apologize”.

James Foster : **“You're right, sweetie. I shouldn't be making promises I don't intend to keep.**

**Maybe I can learn to lighten up a bit”.**

Anna Foster : “Dad, thank you very much for not being mad about this’.

James Foster : **“I was your age once too. I'm just glad you're safe. I don't know”.**

Anna Foster : “You know what? I am going to say it. You guys have officially turned into cool parents”.

#### **DATUM 16/ I/ TALK/ Regr-Expl**

Scotty McGruff : “So, Anna, ever made slow love on a high-speed train?”

Ben Calder : **“Sorry. Sun's in my eyes”.**

Scotty McGruff : “Mellow yellow, mate. I was just making conversation”.

**DATUM 17/ I/ INC/ Regr**

Ben Calder : “Hey, listen. **I’m sorry I treated you like a child.** I was just feeling a little bit overprotective.”

Anna Foster : “Thank you. That is very nice of you, but I already have a father”.

Ben Calder : “Yeah”.

**DATUM 18/ I/ TALK/ Min-Conc-Lint-Accp**

Cynthia Morales : “I say we hit all the tourist spots. Anna will want to see the sights”.

Allan Weiss : “Whatever you say”.

Cynthia Morales : “**Knock it off**”.

Alan Weiss : “What? I am not doing anything”.

Cynthia Morales : “**What's the problem?**”

Alan Weiss : “No problem...no problem. Here in the construction lunch break that is my very personality. I'm adding on a sensitivity wing”.

Cynthia Morales : “**I didn't really mean any of that**”.

Alan Weiss : “Yeah, you did’.

Cynthia Morales : “**Well, mostly I did, yeah**”.

**DATUM 19/ II/ POS/ Expl-Forg**

Anna Foster : “McGruff?...McGruff”.

Scotty McGruff : “**Look. My reasons were noble**”.

Anna Foster : “I trusted you”.

Scotty McGruff : “**I needed the scratch. What can I say? Please forgive**”.

**DATUM 20/ II/ INC/ Regr**

Ben Calder : “Just so you know, that's incredibly hot”.

Anna Foster : **“Oh, I'm sorry”**.

**DATUM 21/ II/ SOB/ Regr-Expl**

Alan Weiss : “He is going to take her to the parade”.

Cynthia Morales : “Well, I guess we are going to the parade. What?”

(Morales looks at Weiss’ new hair-cut)

Alan Weiss : “What?”

Cynthia Morales : “You did this for me, right?”

Alan Weiss : “This? No, I did not do it for you”.

Cynthia Morales : “Really?”

Alan Weiss : “No, it was... I got tired of styling it, you know”.

Cynthia Morales : “Okay.

Because It is kind of sexy”.

(Then Weiss kisses Morales)

Alan Weiss : **“I’m sorry. Saw an opening, so I went for it. Sorry”**.

Cynthia Morales : “Yeah”.

**DATUM 22/ II/ INC/ Lint**

James Foster : “Anna.”

Anna Foster : “No, Dad. You know what? I know why you were so protective. You didn't want me to get hurt. You were right. I needed protection because people can't be trusted. I have learned my lesson”.

James Foster : **“I didn't want you to learn that lesson”**.

Anna Foster : “Too late”.

